

ORPORATION of LONDON
ART GALLERY
OF THE LOAN COLLECTION
OF PICTURES
1906

PRICE SIXPENCE.

From the Library of Frank Simpson thibition of a Selection of Works

BY

FLEMISH

ND MODERN BELGIAN PAINTERS.

UNDER THE GRACIOUS PATRONAGE

OF

his Majesty the King of the Belgians.

1906.



Art Gallery of the Corporation of London.

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CATALOGUE of the
Exhibition of Works
by Flemish and
Modern Belgian
Painters.



BY

A. G. TEMPLE, F.S.A.,

Director of the Art Gallery of the

Corporation of London.



C. F. CORBOULD-ELLIS, Esq., Chairman.



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Introduction.

The present is the Fourteenth Exhibition held at the Guildhall.

The First was in 1890, of works of the Flemish, Dutch and British Schools, and was visited by 10	9,383 persons.
The Second was in 1892, of works of the Flemish, Dutch, Italian and British	
Schools, and was visited by 23 The Third was in 1894, of works of the Dutch and British Schools, and was	6,362 ,,
visited by 300 The Fourth was in 1895, of works of the	0,366 ,,
Dutch and British Schools, and was visited by 26. The Fifth was in 1896, of Water	2,810 ,,
Colours of the British School, in only a portion of the Galleries, and was	
visited by 122 The Sixth was in 1897, of works by Painters of the British School during	1,27 I ,,
the Queen's reign, and was veed by 24. The Seventh was in 1898, of works of	8,094 ,,
the French School, and was visited by The Eighth was in 1899, of the works of J. M. W. Turner, R.A., and his con-	6,746 ,,
	3,132 ,,
	1,456 ,,
the Spanish School, and was visited by 30. The Eleventh was in 1902, of works by French and English Painters of the	5,359 ,,
18th Century, and was visited by 17 The Twelfth was in 1903, of works by	1,913 ,,
the Early and Modern Painters of the Dutch School, and was visited by 13.	4,88o ,,
The Thirteenth was in 1904, of works by Irish Painters, organised at the request of the Irish Executive, and was visited	
	2,268 ,,
Total 2,59	7,040 ,,

In addition to the above number, the permanent Collection of the Corporation has been visited since

its establishment in 1886 by 1,094,525 persons, bringing the total number of visitors to the Guildhall Gallery to 3,691,565.

The Exhibition now open is composed of a selection of works by Flemish and Modern Belgian Painters.

The Exhibition will be open from Thursday, the 3rd May, to Saturday, the 28th July, inclusive.

Week Days, 10 a.m. to 6 p.m. Sundays, 3 p.m. to 6 p.m.

The Admission will be free.

Guildhall,

May, 1906.

Library Committee.



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GALLERY I.

"The Flemish artists did not, like the Italians, paint for the folk, but for the delight of a small clique of cultured and solid individuals. They painted as their employers worked with energy, honesty and endurance; they cared not for beauty of the more palpable ana less enduring kind, but they cared infinitely for Truth; for her they laboured in humility, satisfied with the joy of their own obedience, and then, when they slept and knew not of it, she came and clothed the children of their industry with her own unfading garments of loveliness and life."—(Sir Martin Conway.)

THE contents of this room bear witness to the absorbing devotion with which the art of painting was prosecuted in the Low Countries at the time these painters lived. Painting was more than a profession for the means of livelihood; it was a high calling, dignified by an independence of immediate personal results to the producer, and by the resolve that its productions should be not only beautiful but lasting—for all time in fact.

It was not a land where peace continually reigned, but where contention for the sovereignty, and conflict with and persecution of the people were incessantly disturbing elements; and it was harassed a portion of the time from an external source by the ambitious aims of Louis XI of France.

Mr. W. H. James Weale, the late Keeper of the National Art Library, South Kensington, and a life-long student of this particular school, has told us that the inspectors of a Guild, or Art Corporation, in the Low Countries at this time had the right to enter the establishment of any member of the Guild and seize any of the materials that were bad, such as panels with knots in them, and gold, silver and azure, if of inferior quality, and that any scamped or dishonest work rendered its producer liable to be brought before the Guild and punished. This procedure indicates in as great a degree as the paintings

themselves with what seriousness the art was regarded by the entire community in those days, and when we remember that almost every painter of note was a member of a Guild, it means that even the most illustrious of the craft, with the exception of those who happened to be in the service of the Duke of Burgundy, were not exempt from this careful supervision.

The paintings in this room begin with Hubert van Eyck (born circa 1366), and end with Lucas de Heere (born 1534), and represent practically a century or more of active work in the cities and towns which are now included in the Kingdom of Belgium.

HUBERT VAN EYCK, with his brother John (born circa 1390), were the inventors of a new process of painting in oil, and such portion of the great altar piece at Ghent as can be pronounced to be by Hubert's hand shows how complete a master he had become of the new method. Only two pictures by Hubert can with absolute certainty now be said to be by him, apart from the altar piece just referred to, and both of these, "The Three Maries at the Sepulchre," and the "Portrait of a Young Man" are in the present collection (Nos. 1 and 2).

Of John van Eyck, the authenticated examples are more numerous, but even of these only four or five of unquestioned authenticity are owned in this country, apart from the three in the National Gallery. Burghley House, in recent years, possessed one, "The Virgin and Child with St. Barbara," but it is now in the Berlin Museum; Lord Heytesbury owned one, "St. Francis and the Stigmata," but parted with it to an American collector. Of those which are now shown, the large panel of the "Consecration of Thomas à Becket as Archbishop of Canterbury" (No. 5), although much repainted, has the merit and interest of being the earliest example known of this remarkable painter.

It may be useful, in surveying the examples in this room, to contemplate the work of some of the more

prominent of the remaining painters, in relation to that of these two great revivers of the art of the Netherlands.

ROGER DE LA PASTURE, known as Roger van der Weyden, born 1400, and practising at Brussels, was the only one of them who may be said to have run concurrently with them or, at any rate, with John van Eyck. He had done with his days of pupilage before the great fame of John had fully established itself. He was twenty-six when Hubert died, and thirty-two when the great Ghent masterpiece, in all its wondrous perfection, was completed. His individuality before this had asserted itself, and he was a radiating force in Brussels at the time that John van Eyck was at the height of his influence at Bruges and Ghent. He headed a school whose centre was in Brussels, and he exercised perhaps a wider influence even than the two acknowledged leaders of the Flemish School proper. It was not all due to the van Eycks; his art had something to rest on in itself, and caught less than others, perhaps, from the then great consolidating influence, although its effect upon his work is, to an extent, distinctly apparent. His style differs from that of John van Evck to a degree which serves to refute the contention that he was ever his pupil. His works are not so realistic as John's, nor are they ever the literal transcripts of nature such as John could command with such marvellous exactitude and finish; but they have a more distinct expression of feeling, and, at times, a touching pathos, with, in nearly every instance, a significant beauty of line.

HUGO VAN DER GOES, born about 1405, and practising chiefly at Ghent, was not free of his studentship when the influence of the van Eycks was first felt, and his own individuality, leaning in the direction of theirs, was clearly affected by it, to an extent, in fact, which has led to his pictures being mistaken, in one or two instances, for those of John van Eyck. He is said to have actually studied with the van Eycks. In his earliest youth he painted

shields and banners, and disclosed a capacity for painting large productions with singular breadth, and the experience he gained served him when he took to painting on a certain cloth, in place of the more expensive arras. His works are rare. The celebrated triptych of the "Adoration of the Shepherds" in the Hospital of Santa Maria Nuova at Florence is the one authenticated work of Hugo's. In this the figures are nearly life-size. Some of the works ascribed to him in the present collection are open to contention, but they reveal the work of a man whose style is obviously allied to that of the van Eycks.

DIERIC BOUTS, born circa 1410, and practising chiefly in Louvain, appears before us as one whose work strongly resembles Roger de la Pasture's, whose pupil he probably was, judging from the indications of the influence of that master, which are very pronounced. The date of his death is known (1475) but not that of his birth, which was probably early in the fifteenth century, before the birth of Memling. The examples here shown entirely illustrate his work.

PETRUS CRISTUS, born circa 1410, and practising at Bruges, was, according to competent authorities, the only master actually trained by John van Eyck. Nothing was really known of this painter until 1833 except his name, which appeared in the list of Netherlandish painters, published in 1566 by Guicciardini. As the example here shows, he excelled in portraiture, although in technique and as a painter generally, he was inferior to both John and Hubert van Eyck.

In Hans Memling, born circa 1430, and practising at Bruges, we see one to whom, when the world of art opened to him, the work of the van Eycks in its completeness was a thing of the past. He was able to regard it as a whole, and, with due reverence, he profited by it so far as his own gentle individuality would allow him to profit by the high lesson set him by their passionless exactitude. He had no hesitation in employing the technical methods

perfected by them. In chiaroscuro and realistic portraiture he is inferior to John van Eyck, and to others of his craft in dramatic force, and in the beauty and finish of landscape; but, in his expression as a religious painter, he is above them all; possessing a certain idealism and warmth of feeling which softens, beautifies, and exalts all his work. The brutal aspects of humanity, which frequently engaged some of the early Flemish painters, did not appeal to him. It will be observed that the examples in this collection are imbued with a singular tenderness of feeling and a dignified refinement of idea, and that while certain of them cannot without dispute be pronounced as by the hand of Memling, they are so closely allied to his style and mode of expression that their presence in the collection is justified.

Gerard David, born 1450, and practising at Bruges, we meet twenty years later. He, too, has ardently worshipped at the shrine of the van Eycks, and goes his way stronger for the lesson, leaving ever on his work the impress of their teaching, but with his own warmth and feeling unrestrained by it. With his strong sense of colour, beauty of line, and sweetness of expression, he leaned rather towards the styles of Dieric Bouts and Memling, the uncompromising severity of faithfulness to nature being not so pronounced in his work as in that of John van Eyck. In the abundance of feeling the man is individualised and distinguished from his fellows as one akin in his art to Memling.

Then, in QUENTIN MATSYS, still later, born 1460, and practising at Antwerp, innate originality bowed itself before the acknowledged excellence of the van Eycks, and kept the man bound to rigid precision of execution, until a time when the touch broadened and the devotion to precision bore its fruit of confident line and free expression. He kept to the technical method practised by the van Eycks, but his handling gradually became softer and his modeling exceedingly sensitive and expressive. His art adapted itself to three classes of subjects; religious,

portraiture, and genre subjects of "The Misers" order. Each of these classes is represented in the present collection.

JEROME BOSCH, born 1460-64, occurs at this period. While devoting himself at times to pictures of a serious cast in which beauty is not absent, he is best known by the grotesque manner in which he treated certain subjects, peopling them with spectres and devils of the most repulsive character that his imagination could portray. Examples of this kind of his work are in most of the European galleries.

JAN GOSSAERT, known as MABUSE (born 1470), practising at Antwerp, started his career in the footsteps of his immediate predecessors and contemporaries, Memling, Gerard David, and Matsys, and, during this earlier period of his art, he produced many exquisite works, not significant of great feeling or of any intensely religious sentiment, but of a fullness of design, brilliant colouring, and most elaborate finish. This fine and decidedly individual style, consistent with his native training and sympathies, and of which examples are in the present collection, was not improved by a sojourn in Italy, where the effort to Italianise his Flemish style was not productive of desirable results.

HERRI DE BLES, born about 1480, and practising chiefly at Liège, left a distinct impression on the art of his country, following clearly in the footsteps of his predecessors in their religious sentiment and painstaking finish. In most of his works his peculiar habit is shown of introducing an owl into his pictures. It earned for him among the Italians the name "Civetta," and is tantamount to a signature by him.

JOACHIM PATINIR, born about 1490, and practising at Antwerp, was distinguished for the great care with which he dealt with the landscape portions of his pictures, and shows his strong natural feeling in this direction, in the truth with which he depicts every detail, and it is interesting to note that Albert

Durer in his diary of a journey in the Netherlands, makes mention of "Joachim, the good landscape painter." The influence of the van Eycks is somewhat apparent in his work, unaffected by the Italians by whom so many of his countrymen were being captivated.

In Bernard van Orley, born 1491, and painting chiefly in Brussels, who comes next in point of time, a distinctly different order of work is seen developing. The precise and severe exactitude of the earlier men gives place to greater freedom of design, to heads of larger size, and to larger surfaces. The rigid order of Flemish art is not held up by him, as handed down by the van Eycks. That he should have studied under Raphael in Rome may account for this. The influence of the illustrious Umbrian may be seen unmistakably in certain of his examples, but most of those in the present collection exhibit his work before he came into contact with Italian methods.

ADRIAN ISENBRANT, born late in the fifteenth century, worked at Bruges, with Gerard David for his master, and, like Gerard David, he was brought out of obscurity by Mr. Weale in 1865. He was admitted as a master of the Guild at Bruges in 1561. The care of his execution and the sweetness of his expression are characteristics in all the works which can, with reliance, be adjudged as his. It will be found interesting to study together the two pictures, No. 47 and No. 52. The design is the same in each, but one is the work of Gerard David (who was presumably the originator) and the other of Adrian Isenbrant. The difference of handiwork can be clearly seen, the extreme delicacy and completeness of Isenbrant being plainly detected.

VAN ORLEY and ISENBRANT may be regarded as the latest of the direct followers of the van Eycks. More than a century had passed between the period when this famous school was at its height and the time when the last remaining members of that school were

practising, among whom may be named Jan and Catherine Hemessen, Campana, Lambert Lombard, and de Heere, but a broader handling is theirs, a clear departure is observed from the tenets of their great forerunners, and ere many more years had run their course, the same soil, the same cities and towns which had known the footsteps of the van Eycks, and Memling, Roger de la Pasture, Gerard David, Matsys and Mabuse, had given place to a totally different class of man, in the illustrious persons of Rubens and van Dyck, Teniers, Snyders, and Frans Hals.

A. G. T.

GALLERY I.

Ι.

THE THREE MARIES AT THE TOMB OF OUR LORD.

By HUBERT VAN EYCK. Panel 28½ × 34½ inches. Lent by SIR FREDERICK COOK, BART., M.P. Formerly in the possession of Philippe de Commines, the famous French historian of the fifteenth century, whose armorial bearings are painted in the lower right corner. In later times it was in the Collection of M. Bernard Bauwens and of Mr. William Middleton, of Brussels.

THE angel is represented seated on the lid of the empty tomb, and speaking directly to Mary Magdalene, who kneels before her with her box of ointment. The two other women present bear similar boxes. Around the tomb are the sleeping soldiers. The early morning light is shed over the scene, and the towers on the right have just caught the rays of the risen sun, their lower portions remaining still in shadow. The city of Jerusalem, which occupies the background, is remarkable as being probably the earliest landscape painting in the world. It is thought to be a true picture of the city at the

time of the crusaders. Although Hubert van Eyck was a great traveller before he finally settled at Ghent, there is no evidence that the painting is from a sketch by himself on the spot. The supposition is that he obtained a general idea of the topography of the city from some pilgrim, and probably saw a plan of it and a sketch of the Temple, and that he imagined the rest.

In the Gazette des Beaux Arts, 1903, reference is made, by M. P. Durrien, to certain miniatures in a manuscript executed for William IV of Bavaria, probably before 1418, but not later than 1421, the background of one of which is almost identical with that in the present picture, and proves, according to Mr. Weale, the early date of the picture, from which the miniaturist borrowed details.

John van Eyck was for long reputed to have been the painter of this picture, but considerations of style, based on comparison with other work believed to be by Hubert, now assigns it to Hubert.

Hubert van Eyck, the elder brother of John van Eyck, was born, probably, at Maestricht, about 1366, and was between forty and fifty years old when the then modern process of oil painting was carried to perfection by him and his brother John. During the first twenty years of the fifteenth century, historical annals contain little more than descriptions of war and plunder, and the treasures of the painter's and goldsmith's art were disposed of to pay for arms and men. Little note appears to have been made, comparatively, of the details of the lives of the remarkable men who were painting at that period; even the name of the man from whom Hubert van Eyck learnt his craft is not known. It may be assumed that Hubert was living at Ghent, in 1410 and onwards, and that

his connection with the Count de Charolois, afterwards Philip the Good, Duke of Burgundy, procured him exemption from the rule of the Guild of St. Luke, that no stranger should practice the art of painting without being a burgess of the city and a freeman of the guild. That he quickly found permanent employment in Ghent is certain, and after he lost the patronage of Michelle de France (the wife of Philip the Good), the liberality and taste of a Ghent patrician, Jodocus Vydts, bestowed on him a commission of greater importance than any which are known in the annals of the Belgian towns-the execution of an altar-piece representing the Adoration of the Lamb, for the chapel founded by Jodocus in the Church of St. Bayon at Ghent. He was prevented by his death, in 1426, from finishing it, and it was completed by his brother John. On the frame of this renowned work is still legible the following inscription, "Hubert of Eyck, whom no one surpassed, began it. John, the second brother, with art perfected it, at the prayer of Jodocus Vyd. This verse invites you to contemplate that which was done on the sixth of May, 1432."

That this altar-piece is the only picture to which the name of Hubert can be traced with certainty is a fact (Crowe and Cavalcazelle say) unparalleled in the case of an artist so great as he. Several works are attributed to him in certain Continental galleries, but they do not, in the opinion of students of this school, bear the unmistakable stamp of his hand. Of late years, however, the consensus of opinion among accomplished experts is that the two panels now exhibited, Nos. 1 and 2, are without question by Hubert.

The body of Hubert was consigned to the grave in the crypt of the Vydts' Chapel, where the altarpiece now is. This indicates the reverence in which he was held by those who commissioned this master-

piece.

PORTRAIT OF A YOUNG MAN.

By HUBERT VAN EYCK. Panel 9 × 6½ inches. Lent by the GYMNASIUM OF HERR-MANNSTADT, HUNGARY.

HALF-LENGTH figure, standing; three-quarter face turned towards the left; the right hand holding a ring; the left resting on a parapet. Brown garment, open in front, disclosing the collar of a closely-fitting black coat. Head-covering of blue silk with a scarf falling from it on either side to the shoulders. This scarf has its edges cut into the shape of foliage, a fashion which came into vogue towards the end of the fourteenth century, and died out before 1420.

When in the hands of a restorer the panel was enlarged and Albert Dürer's cipher added in the upper left corner, with the date 1497.

At the Bruges Exhibition of 1902 it was catalogued as by John van Eyck, but the general opinion now is that it is the work of Hubert.

3.

THE VIRGIN AND INFANT CHRIST.

By JOHN VAN EYCK. Panel 9×6 inches. Lent by CHARLES WELD-BLUNDELL, ESQ.

THE Virgin, in a blue tunic and rich red mantle, the folds of which fall to and cover the ground about her, holds a book before the Child who sits on her knee, and is turning

the leaves. The scene is in a dimly-lighted chamber, illumined by small panes of coloured glass. On a table is a crystal vase and, by its side, some oranges. To the left, on a board, is a branched candlestick and a brazen pot, and a richly-coloured carpet is at the Virgin's feet. Her brown hair is held back by a circlet of pearls, and similar ornaments adorn the upper part of her blue dress.

Signed:

"Completum anno domini MCCCCXXXII. per Johannem de Eyck. Brugis. 'Als ikh kan.'" 'Als ikh kan' are the first words of an old Flemish saying, "As I can, but not as I would."

According to Dr. Bode, a good copy of this picture is in the possession of the Duca di Verdura, at Palermo.

JOHN VAN EYCK was born, probably, at Maestricht, about 1300, and is believed to have been resident in Ghent with his brother Hubert in 1410. He appears to have taken service at the Hague when he was nearly thirty years of age, with John of Bavaria, and was qualified then as "our gracious Lord's painter," the regular payment of his wages in that capacity being recorded down to September, 1424. His removal to the Hague severed the partnership which had existed between himself and Hubert. On his release from that engagement he entered the service of Philip the Good, Duke of Burgundy, by whom he was shown exceptional favour, and he appears to have settled in Bruges, which, at that period, was a city greatly distinguished for its trade and commerce. Only one picture is preserved which purports to have been executed previous to his connection with Philip, and that is "The Consecration of Thomas à Becket as Archbishop of Canterbury," painted 1421, and No. 5 in the present collection. In 1428 he journeyed to Lisbon, and painted for

Philip the portrait of the Portuguese Infanta Isabel, a work which has disappeared, but of which a record exists of its having been seen at Malines in 1516, under the title of "La Belle Portugalaise." His chief occupation at this time was the completion, at Ghent, of the famous altar-piece, which had been left unfinished by his brother Hubert's death, but it did not absorb his whole time, as the little Ince Hall picture of the Madonna and Child was completed the same year as the altar-piece. Very important pictures and portraits were undertaken by him at this time, on private commission, chief of which may safely rank the Bruges cloth merchant, "Iohn Arnolfini with his wife," now in the National Gallery. Another precious example is the "Man with the Pink," until recently M. Suermondt's, and now in the Berlin Museum, truly remakable for its exactitude and high finish; and fine specimens of his work may be found in the Louvre, the Dresden Gallery, and the S. T. Museum at Madrid.

Undoubtedly many specimens of his portraiture of remarkable men and women of his day are missing, but there are several unquestionable and beautiful examples extant, such as the portrait identified as that of his wife, at the Bruges Museum, and those whose identification is difficult to determine, such as the two in the National Gallery, and the one in the present collection (No. 4).

John died at Bruges in 1441 (?) and was buried in the cemetery there, outside the Church of St. Donatian, whence it was afterwards moved into the church itself, to a vault near the font. Such was the veneration in which he was held that funeral masses for the repose of his soul were celebrated yearly in the month of July for upwards of three hundred years, when the first French Revolution put an end to the ceremony, which brought to the church an annual revenue of 34 gros.

PORTRAIT OF A MAN.

By JOHN VAN EYCK. Panel 10 × 8 inches. Lent by ALFRED BROWN, ESQ. Formerly in the Collection of Mr. James Osmaston.

HALF-LENGTH portrait of a man in a red dress, standing towards the right, with clasped hands.

5.

THE ENTHRONEMENT OF THOMAS À BECKET AS ARCHBISHOP OF CANTER-BURY.

By JOHN VAN EYCK. Panel 28 × 44½ inches. Lent by the DUKE OF DEVONSHIRE, K.G. It was given by John, Duke of Bedford, to King Henry V, and was afterwards in the Collection of the second Earl of Arundel, who died at Padua in 1646, bequeathing it to Henry, the sixth Duke of Norfolk, whose son, the seventh Duke, sold it. It came through the Duke's steward, Mr. Fox, to a Mr. Sykes, who sold it to the Duke of Devonshire in 1722.

IN a church of the latest Norman style Thomas à Becket is seen standing in the foreground under a scarlet canopy, with the Holy Ghost hovering near, and above is a splendid crown in which the figure of the risen Christ is introduced; above the crown is a circle with the Virgin and Child. Three bishops are engaged in placing

upon the head of the saint the archiepiscopal mitre, while a priest, kneeling, holds an open book before him. On the right are the clergy, and on the left the laity, with King Henry II at their head. A strong resemblance is observed in some of the heads to those of the pilgrims on the wing from the altar-piece at Ghent (in the Berlin Museum). On the border is the following inscription, "Johes de Eyck, fecit, ano, M°. CCCCZI, 30° Octobris." This inscription is important, not only as authenticating the painting, but because 1421 is still the earliest known date on a picture by Jan van Eyck. In the opinion of Mr. Weale, the picture has been much repainted; and if only a portion of the surface paint could be removed it would do more than anything else to clear up the history of the relative position of the two brothers, and would show what were John's powers at that date.

6.

PORTRAIT OF A DONOR.

By JOHN VAN EYCK. Panel 4 × 3½ inches. Lent by H. C. HOWARD, ESQ. Formerly in the Collection of Thomas Howard, second Earl of Arundel.

THIS is supposed to be a fragment of a large altar-piece, and represents the donor in a blue fur-lined cassock and plaited lawn surplice, kneeling, and protected by his patron saint, whose hand is resting on the donor's head.

TRIPTYCH.

By JOHN VAN EYCK. Centre, 67 × 39 inches; side panels, 67 × 16 inches. Lent by M. GEORGES HELLEPUTTE.

THE centre panel shows the Virgin under an arched portico, carrying the Infant Jesus, who is nude. An ecclesiastic kneels before her on the pavement, wearing a brocaded cope, and holding in one hand a Book of Hours, and in the other a marshal's bâton, surmounted by an ornament representing the charity of St. Martin. Between the columns of the arch a landscape is seen, with a river flowing through it.

On the right shutter "The Burning Bush" and "The Fleece of Gideon" are depicted, and on the left shutter "The Rod of Aaron" and "The closed door of Ezekiel."

This picture was removed from the Church of St. Martin, at Ypres, between 1757 and 1760, and taken to the bishop's house. A copy of the centre panel was then made and placed in the chapel of the Holy Virgin in the church.

After the taking of Ypres by the French Republicans, it was sold for a low price to a butcher, who disposed of it to M. Waelwyn, of Ypres, who parted with it later to M. Armand Bogaert, of Bruges, whose nephew, Alphonse Bogaert, sold it to M. Van den Schrieck, of Louvain.

It is said to have been the last work of the painter. It was painted for Nicolas Maelbeke, marshal of the Church of St. Martin, who was buried in the choir of the church, near to the spot where the picture was placed.

CALVARY.

By a PAINTER OF THE SCHOOL OF ROGER VAN DER WEYDEN. Panel, 39 × 28 inches. Lent by SEÑOR D. PABLO BOSCH.

THE Holy women are in a group, at the foot of the cross, St. John in red, supporting the mother of our Lord, whose arms are around the cross. The city of Jerusalem is represented in the background, and in the sky on either side of the cross are two angels, darkly clad, in the act of deploring the crucifixion.

9.

THE DESCENT FROM THE CROSS.

By ROGER DE LA PASTURE (VAN DER WEYDEN).
Panel 14 × 17½ inches. Lent by the
EARL OF POWIS.

THE dead Christ is supported on the knees of His mother at the foot of the cross, from which He has been taken; one arm is around the body, while the other raises the head. St. John is also lending his assistance to support the body, while Mary Magdalene, a little to the left, is seen with hands together in grief. In the background is a landscape lit by the setting sun.

A similar picture to this is in the Royal Museum, Berlin, but it is not, in the opinion of experts, by Roger de la Pasture, to whom it is

assigned.

ROGER VAN DER WEYDEN, Or Roger de la Pasture, was born at Tournay about 1400. The year that the great Hubert van Eyck died (1426) is the year we

first hear of Roger, when he was apprenticed to Robert Campin, in his native city, "to learn painting." At the age of thirty-two he was enrolled as master in the Painters' Guild at Tournay, and four years later he is heard of at Brussels, where he was employed to decorate the walls of the Court of Justice in the Hotel de Ville. As he approached fifty he journeyed to Italy, and on his return the calls on his activity were great. He was a man of strong religious feelings, not so realistic in his expression as John van Eyck, but aiming rather to convey the feelings common to him and to those pious folk for whom he wrought than to be realistic for its own sake. In the freshness and delicacv of his colouring he seemed to bring into his work the light and brilliance of missal painting, an art which possibly he himself practised. His influence was considerable, and can be distinctly traceable in the works of Dieric Bouts, Memling, and others. He died in 1464, and was buried in the Church of St. Gudule, at Brussels. His wife, Elizabeth Goffaerts, survived him.

10.

THE VIRGIN AND INFANT CHRIST.

By ROGER VAN DER WEYDEN. Panel 16½ × 12½ inches. Lent by M. MICHEL VAN GELDER.

II.

PORTRAIT OF A YOUNG MAN.

By ROGER DE LA PASTURE. Panel 14½ × 11 inches. Lent by M. CHARLES LÉON CARDON.

HALF-LENGTH figure of a young man, leaning on a balcony; face turned towards the right. Red garment trimmed with brown fur, and open in front, disclosing a dark, closely-

fitting coat; and an under waistcoat, pleated, on which a jewelled cross is seen suspended from a chain. On the first finger of his right hand and the fourth finger of the left are rings.

12.

THE DESCENT FROM THE CROSS.

By ROGER DE LA PASTURE (?). Panel 8 x 5½ inches. Lent by M. J. RIKOFF, ESQ.

13.

ST. VICTOR WITH A DONOR.

By HUBERT VAN DER GOES. Panel 22 x 18½ inches. Lent by the CORPORATION OF GLAS-GOW. Formerly in the Collection of Mr. Archibald M'Lellan.

AN ecclesiastic—in the character of donor—in a cope of crimson velvet and gold brocade is kneeling under the mantle of St. Victor, whose hand lies on his shoulder. The saint wears armour and a close coat of blue velvet, with a scarlet baldric or belt and a kilt; white gloves and a crimson-purple cloak, trimmed with brown fur. A laurel wreath with a ruby set in pearls is over his brow, and he bears a pennoned lance and a shield. A rich landscape occupies the background.

This work was originally attributed to Mabuse, but latterly, by Sir Walter Armstrong, to Hugo van der Goes. Herr Schone, Dr. Bode, and M. Emile Wauters think it to be by John van Eyck, while M. von Seidlitz recognises a closer relationship to Memling than to any other

master. M. Camille Benoit considers it to be the work of a French painter of the close of the fifteenth century—the Maître des Portraits of 1488; and M. René de Vauloger, looking at the heraldic insignia in the picture, regards the donor as a member of the Cleves family—John II, Duke of Cleves, cousin of Louis XII of France. At the Bruges Exhibition of Flemish Masters, in 1902, the Maître des Portraits of 1488 was identified in the descriptive catalogue prepared by George H. van Loo, as Jean de Paris, the full maturity of whose art is marked by this picture, which, he stated, was probably painted about 1510.

HUGO VAN DER GOES came of an artistic family; one of his name being free of the Guild of St. Luke, at Ghent, in 1395, and another in 1406. He was born at Ghent in about 1405, and practised first at Bruges, but afterwards at Ghent. Apart from the large works painted on cloth, referred to in the prefatory notice, he executed many small altar pieces and portraits of great firmness and feeling. He was influenced by John Van Eyck in a greater degree than any other master of the School. Late in life he entered the Convent of Rooden Clooster, near Brussels, where his anxiety for the salvation of his soul eventually drove him to madness, and he died in the convent in 1482. Pictures ascribed to him are in several of the Continental galleries. Many panels known to have been painted by him are missing, but it must be remembered that the greater part of his work was destroyed by the iconoclasts in the religious disturbances in the sixteenth century. No example of Hugo van der Goes is in the National Gallery.

THE ADORATION OF THE KINGS AND SHEPHERDS.

By HUGO VAN DER GOES. Panel $18\frac{1}{2} \times 30$ inches. Lent by the CORPORATION OF BATH.

THE Virgin, in deep blue mantle, seated with the Holy Child, the magi on either side, richly clad, four on the left and one on the right, offering their gifts. The horses and camels which have borne them to the scene are waiting in the moonlight on the right.

15.

THE VIRGIN AND CHILD.

By HUGO VAN DER GOES. Panel 12 × 9½ inches. Lent by M. CHARLES LÉON CARDON.

16.

MOSES AND THE BURNING BUSH, AND GIDEON AND THE FLEECE.

By DIERIC BOUTS. Panel 29 x 15½ inches. Lent by CHARLES T. D. CREWS, ESQ.

TWO narrow volets or shutters of an altarpiece, put together to form a single panel. Moses, on the left, kneeling, in a blue robe, with red mantle falling from his left shoulder, is uplifting his hands in homage and reverence, as the Lord calls to him from the wondrous bush, which burns but is not consumed, and

tells him of the coming deliverance of Israel from the bondage of Egypt.

Gideon, on the right, wearing a coat of mail and a lilac mantle, is kneeling and gazing upward at the angel, to whom he devoutly acknowledges the token conveyed to him by the miracle of the fleece which lies beside him, that God had destined him to deliver Israel from the Midianites.

The background of both scenes is significant of the respective events, the rising ground on the left, whither Moses has led the flock of Jethro, his father-in-law, and the fortified castle on the right, suggestive of some great conquest to be achieved.

The date of the birth of DIERIC BOUTS is unknown, but his death took place in 1475. We find this painter settled in Louvain about the middle of the fifteenth century, and some time at this period he painted two large pictures for the Council Chamber in the Hôtel de Ville, at Louvain. These paintings are now in the Brussels Gallery, and illustrate what is called "The Golden Legend." His style resembles that of Rogier van der Weyden, whose pupil he is assumed to have been. He painted several large altar pieces, and there are a few of his pictures in foreign galleries. His works have no great individuality, so there is always a measure of uncertainty to distinguish him from others of his School and time.

17.

THE VIRGIN AND INFANT JESUS, WITH ST. ANNE.

By DIERIC BOUTS. Panel 13 × 10 inches. Lent by M. MICHEL VAN GELDER.

PORTRAIT OF GUILLAUME MOREEL, BURGOMASTER OF BRUGES.

By HANS MEMLING. Panel 143/4 × 11 inches Lent by the PRESIDENT AND DIRECTORATE OF THE ROYAL MUSEUM, BRUSSELS.

SMALL three-quarter length portrait, turned to the right, with hands joined together as if in prayer. Black hair brought down low on the forehead. Violet robe and large sleeves of brown fur.

This portrait, like its companion (No. 19), has in the background two arcades formed of porphyry columns, and a landscape beyond, with buildings and trees.

19.

PORTRAIT OF BARBARA DE VLANDERBERGH, WIFE OF GUILLAUME MOREEL.

By HANS MEMLING. Panel 143/4 × 11 inches. Lent by the PRESIDENT AND DIRECTORATE OF THE ROYAL MUSEUM, BRUSSELS.

SMALL three-quarter length portrait, turned to the left. Black drapery on the head, with a gauze veil covering a portion of the figure, and under which her hair can be seen. Violet gown, with a border of black velvet and a white chemisette, held together by a green belt with a gold buckle. Necklace of massive gold from which a jewel is suspended.

DIPTYCH; REPRESENTING IN THE RIGHT PANEL THE VIRGIN AND THE INFANT JESUS, AND IN THE LEFT, CHRIST AND MARY.

By HANS MEMLING. Each panel 5 × 3½ inches. Lent by M. MICHEL VAN GELDER.

21.

THE VIRGIN MOTHER, WITH DONORS AND SAINTS (a Triptych).

By HANS MEMLING. Wood, centre panel, 28 × 25 % inches; side panels, 28 × 11 % inches. Lent by the DUKE OF DEVONSHIRE, K.G.

N the centre panel the Virgin and Child are enthroned in a spacious portico with a rich cloth of honour behind them, between two angels, one of whom is offering the Child an apple, while the other is playing on a portable organ. The donors, who are being presented by St. Katherine and St. Barbara, are kneeling in the foreground—Sir John Donne, of Kidwelly, Carmarthenshire, Controller of the Customs of Bristol, and his wife, Elizabeth, youngest daughter of Sir Leonard Hastings, of Kerkby, and sister of William, first Lord Hastings, Lord Chamberlain to King Edward IV. Sir John and his wife are wearing the badge of the white lion of the house of Marche, appended to the collar of roses and suns, adopted by Edward IV in 1461. Sir John was slain at the Battle of

Edgecote in 1469, so this triptych would have been painted within that period, probably when he and his wife went to Bruges to assist at the wedding of Charles the Bold and Margaret of York. The landscape in the background is one of the loveliest of Memling's, full of interesting incident.

On the two wings are represented St. John the Baptist and St. John the Evangelist, the reverses being painted in grisaille with the figures of St. Christopher and St. Anthony.

According to Mr. Weale, this is the earliest work known by Memling. The landscape in it bears a strong resemblance to that in his portrait of Nicholas Spinelli, painted in 1468, now in the Antwerp Museum.

22.

ST. LUKE PAINTING THE VIRGIN MARY.

By DIERIC BOUTS. Canvas 43½ × 34 inches. Lent by LORD PENRHYN.

THE scene is in an open gallery. The Virgin is seated beneath a green canopy, from which hangs brocaded drapery of gold and black. She wears a blue robe, with large sleeves trimmed with fur, and a red mantle. Fruit is held by her in her right hand, and with the other she holds the Infant Child, Who is seated on her knee. St. Luke is kneeling on the pavement in a robe of rose-red, embellished with fur, and in a blue undercoat and lilac cap. Through three arches a wide landscape is seen, with a castle, a winding river, and a mountain. An

open door on the right exhibits the painter's studio, in which a portrait in outline on an easel is seen of the Virgin and Child.

The picture was acquired by the first Lord Penrhyn about 1850 from his son's tutor, who had recently become possessed of it. Until 1898 it was attributed to Memling, but the prevailing opinion now is that it is by Dieric Bouts.

It was transferred from panel to canvas in 1899.

23.

ST. JOHN THE EVANGELIST IN THE ISLAND OF PATMOS.

By AN UNKNOWN PAINTER OF THE EARLY FLEMISH SCHOOL. Panel, 17 × 17 1/4 inches. Lent by W. B. CHAMBERLIN, ESQ.

ST. JOHN, seated among rocks and facing towards the right, is in the act of writing the Revelation on a white scroll, which lies across his knees. He is clothed completely in bright red, the mantle being fastened at the neck by a rude button. At his side is a redbound book on which an eagle has just alighted. To the left, at the feet of the saint, flows a river, its course being traced in the primitively painted landscape in the background. A glow of vivid yellow marks the sky as it meets the horizon.

THE DEPARTURE OF A SAINT.

By GÉRARD DAVID. Panel 22½ × 16 inches. Lent by the DUKE OF DEVONSHIRE, K.G.

ON the left is seen a palatial structure in the early Renaissance style, from which the company assembled have just issued. The central figure is a young girl, to whom a king and queen are sorrowfully bidding farewell, as they consign her to the care of an archbishop, whom she is about to follow, and around whom two bishops and a number of Benedictine monks are gathered. Her head is surrounded by a nimbus, and she wears a close garment of red and gold brocade, with a black mantle trimmed with white fur. The king, with parental solicitude, rests his hand on the arm of his child, while the queen weeps. Two of the monks hold processional crosses with red banners, and await the signal to proceed.

In the distance the continuation of the event is witnessed. The procession is shown as having arrived at the quay, where two ships are moored, to one of which the archbishop is leading the

young saint.

25.

PORTRAIT OF EDWARD GRIMSTON.

By PETRUS CRISTUS. Panel 12½ × 9½ inches. Lent by the EARL OF VERULAM.

THE portrait is that of a man of fifty, with a long beardless face, and wearing a turbanlike black cap, white pleated shirt, red vest and green coat. A collar of S.S., apparently in

- atmost

silver, is held in the right hand. Shields bearing the arms of the Grimston family are seen on either side, and the following inscription is at the back of the panel, "PETRUS XPI., ME FECIT A. 1446."

Edward Grimston was envoy of King Henry VI of England to the Court of Burgundy, and the portrait was probably painted at Calais in 1446. A female portrait, believed to be that of his wife, is now in the Berlin Museum. It is said that the late Mr. George Scharf, C.B., Director of the National Portrait Gallery, rescued this portrait of Edward Grimston from oblivion, and established the identity of the person represented.

Petrus Cristus was the son of Peter of Baerle, near Tilburg, in North Brabant, and was born early in the fifteenth century. About 1410 he was a disciple of the van Eycks, and it was John van Eyck who initiated him in technical treatment. Indeed, he is said to have been the only master whom John van Eyck trained. In 1444 he came to Bruges and purchased the citizenship of that city; six years later he entered the Guild of St. Luke, being selected Dean of the Guild in 1471. The date of his death has been fixed as 1472. Mr. Weale thinks that he probably derived his surname from the fact of his father having acquired a reputation as a manufacturer of crucifixes, painted and carved, whence his son became known as "Peter de Christus man." Until 1833 nothing more appears to have been known of him than the inclusion of his name in the list of Netherlandish painters, published in 1566, by Guicciardini. According to Mr. Weale, the present portrait is the earliest known by him.

THE HOLY VIRGIN AND THE INFANT JESUS.

By DIERIC BOUTS. Panel, 13½ × 9 inches. Lent by MRS. STEPHENSON CLARKE.

THE Virgin, in a blue robe garnished with grey fur, and wearing a red mantle, is seated on a low bench in a garden, with the Infant Christ on her knee. He is holding out both hands for the flower which His mother is plucking from the wall. Behind her in the garden is St. Dorothy moving towards St. Agnes and another saint. High up in the sky is seen the Eternal Father. In the background are the buildings of a city, a river, and an embattled wall.

27.

HEADS OF JEWS AND ROMAN SOLDIERS.

By HANS MEMLING. Wood 83/4 × 23 inches. Lent by RALPH BROCKLEBANK, ESQ. Formerly in the Collection of Mr. William Graham.

THIS is probably a fragment of an "Ecce Homo," representing a portion of the crowd. Most of the group are shouting in their demand for the condemnation of Christ.

The picture had been always regarded as by Quentin Matsys, and was first recognised as by Memling by Dr. Friedlander in 1902, and this appellation is supported by Mr. Weale.

THE VIRGIN ENTHRONED.

By HANS MEMLING. Panel 25 1/4 × 18 1/2 inches. Lent by the DUKE OF WESTMINSTER.

THIS picture has been said by Eberhard Freiherr van Bodenhausen, to be by Gérard David, or of his School, but Mr. Weale holds it to be by the painter Louis Boel, who was left in charge of Memling's affairs at his death. Memling may have commenced it, and Boel continued and finished it, or Boel may have composed and executed it throughout from sketches which Memling may have left, and over which Boel had full control.

A similar picture to this, and assigned to Memling, is in the Uffizzi Gallery.

29.

THE VIRGIN AND CHILD.

By an UNKNOWN PAINTER OF BRUGES. Panel, 227% × 16½ inches. Lent by the EARL OF NORTHBROOK. Formerly ascribed to Memling and to Mabuse, but probably by the Master of the Mater Dolorosa in the Church of Notre Dame at Bruges.

THE Virgin is seated in an alcove of sculptured marble of the Renaissance style, ornamented by rams' heads and arabesques, and holding the Holy Child, who is caressing his mother's chin. Crimson dress, with green kerchief across the shoulders and a lilac mantle, which she gathers up with her left hand. The lower limbs of the Child are wrapped in transparent muslin.

THE DESCENT FROM THE CROSS.

By PETRUS CRISTUS. Panel 15 × 12 inches. Lent by M. ADOLPHE SCHLOSS.

THE holy women, with the body of our Lord, are at the foot of the cross, St. John standing by in a crimson dress. Evening light, with a luminous glow on the horizon.

31.

THE VIRGIN WITH THE INFANT JESUS.

By HUGO VAN DER GOES. Panel, 10½ × 8½ inches. Lent by MRS. STEPHENSON CLARKE.

THE Virgin, seated on a stone bench, holds the Infant Jesus on her knee; with her right hand she is picking a flower from the wall at her side, and the Child is stretching out His hand to take it from her. A cloth of honour of black with gold brocade is hung behind her. A landscape in the background, with some churches and other buildings in the distance.

32.

THE VIRGIN AND CHILD.

By HANS MEMLING. Panel 14 x 10½ inches. Lent by SIR JULIUS WERNHER, BART.

A RICH piece of red drapery falls from the Virgin's head. She is in the act of tenderly kissing the Holy Child. Trees in background and evening sky.

THE VIRGIN AND CHILD WITH ST. ANNE.

By a PAINTER OF THE BRUGES SCHOOL. Panel, 14 × 10 inches. Lent by SEÑOR D. PABLO BOSCH.

THE Virgin, in blue dress and white mantle, is seated on the ground, and St. Anne, sitting by, in a rich red mantle and white coiffure, is offering an apple to the Child. The scene is in a landscape, with castellated buildings on the right.

34 & 39.

DIPTYCH, REPRESENTING
CALVARY IN THE LEFT
PANEL, AND IN THE
RIGHT THE BLESSED
VIRGIN AND CHILD WITH
SAINT PHILIPPE AND THE
DONOR, SIR PHILIP
HINCKAERT

By an unknown painter of Brabant. Each panel 25½ × 29 inches. Date *circa* 1460. Lent by CHARLES T. D. CREWS, ESQ.

THIS interesting work is commemorative of Sir Philip Hinckaert, the Castellan or Governor of Tervueren, near Brussels, who died in 1460. His grandfather, Gerrelin, was lame, and, in consequence, became known as "Hinckaert," "hincken," in Flemish, meaning "to be lame." It is recorded that his recovery was due to the intercession of the Virgin, of whom he

implored assistance in the Church of St. Gudule at Brussels. He repeated three times the prayer, "O mater Dei, memento mei," and a voice was suddenly heard saying, "Walk

straight, Hinckaert."

Sir Philip Hinckaert, wearing a suit of steel armour, and a cloak embroidered with his armorial bearings, is represented in the right panel adoring the Infant Jesus, who is held before him. He invokes the Virgin in the prayer above mentioned, and which is inscribed on the scroll which floats above him. His patron saint, St. Philippe, stands behind him, and on his right, leaning against the prayer-desk, is his ivory-tipped Castellan's staff, while his helmet and gauntlets lie on the pavement beside him.

The background is spread with a cloth of honour, into which are woven his knightly badge (a legcradle with its buckle and strap) and the initials P. G. To its left is an escutcheon, on which the arms of Hinckaert and Brabant are quartered, surmounted by a helmet, the crest of which is a crown, from which the Holy Virgin

is rising.

35. TRIPTYCH.

By HANS MEMLING. Panel, centre, 38 × 23 inches; wings, 38 × 14½ inches. Lent by MRS. ALFRED MORRISON.

THE centre panel shows the Virgin enthroned, under a richly sculptured canopy; with the Infant Christ in her lap. He is in the act of reaching forward to take a pear from a kneeling angel, who is holding a violin and bow, while another angel on the opposite side is playing

the lute. Through the arches of the canopy a tranquil landscape is seen.

St. John the Evangelist is shown on the volet to the right and St. John the Baptist on that to the left. Each is represented standing in a cloister, with a view of a landscape through the arches.

36.

PORTRAIT OF A MAN.

By HANS MEMLING. Panel 10 × 7 inches. Lent by M. CHARLES LÉON CARDON.

37.

MADONNA AND CHILD, WITH SAINTS (Triptych).

By HANS MEMLING. Centre panel, 213/4 × 161/2 inches; side panels, 213/4 × 7 inches. Lent by JAMES MANN, ESQ. Formerly in the Collection of W. M. De Zoete, Esq.

THE blessed Virgin is standing at the paved entrance of a chapel giving nurture to the Infant Jesus. Her form is enveloped by a long white gown, over which is a lilac mantle.

On each volet or shutter an angel is represented; the one on the right wears a blue robe and red mantle and is playing the lute; the one on the left is in a lilac robe and brown mantle edged with red, and is playing the harp.

PORTRAIT OF A YOUNG MAN.

By HANS MEMLING. Panel 13 × 9½ inches. Lent by JAMES MANN, ESQ.

THREE-QUARTER face, almost life-size; pale complexion; long dark brown hair, falling on either side from beneath a black skull cap; black jacket, the edges slightly turned back, and showing the blue lining; brown vest, drawn together over an undervest of red, by pale blue cords. Blue-grey background.

HANS MEMLING was born at Mayence about 1430, and, it is said, learnt the first rudiments of his art at Brussels. That Roger de la Pasture was his master is very probable, as the joint labour of both is evident in certain works. By the year 1470 he was a painter of acknowledged fame in Bruges, to which city he had come about 1467, and there is evidence of his having prospered there by the recorded possession by him of lands and houses in that city, and of his having married Anne, daughter of Louis de Valkenaere, and being the father of several children. What is believed to be the earliest work extant by him is the triptych he executed for Sir John Donne, of Kidwelly, about 1468, and now in this collection (No. 21). In 1480 he was a contributor to the loan raised by Bruges to meet the sum Louis XI of France required from the citizens of Flanders to prosecute the war with Austria. The quaint little city of Bruges is enriched with his masterpieces; the Hospital of St. John owning six out of the seven authentic works yet remaining in Bruges; among them being the large famous triptych, finished about 1475, which originally adorned the Church of St. John the Baptist attached to the Hospital, and "The Shrine of St. Ursula," completed in 1489, perhaps his most famous work. He died on August 11th, 1494, and was buried in the Churchyard of St. Giles. He was the last of the painters who preserved consistently the true traditions of the Netherlandish School of the fifteenth century, withstanding the influence of those who journeyed to Italy to imitate the styles of the Italian revival.

THE MISERS. By QUENTIN MATSYS. Panel, $34\frac{1}{2} \times 28\frac{1}{2}$ inches. Lent by VISCOUNT COBHAM.

TWO men are seated at a table on which are seen numerous coins, a sand box, jewels, and other objects of value, while on a shelf above are documents with seals, and a quaintly wrought candlestick, and, hanging on a nail, a pair of scissors. One of the men, in dark garments and wearing a red headdress with a jewel in it and large eyeglasses, is making an entry, with precision, in an account book, the coins he has counted lying in his left hand. His companion, in a red dress and black headdress, leans his right arm on his fellow miser's shoulder and looks toward the spectator.

A work similar to this is in the Royal Collection at Windsor Castle.

QUENTIN MATSYS was born at Louvain about 1466, and was admitted as master in the Guild of St. Luke in 1491. He married, first in 1480, and again some 28 years later. He won a great position for himself in his native town, and acquired land and wealth. He was one of the most notable painters of his time, and left a permanent impress on the art of his country. His death took place in 1530.

4I.

THE VIRGIN AND CHILD.

By QUENTIN MATSYS. Panel 21½ × 19 inches. Lent by SEÑOR DON PABLO BOSCH.

THE Virgin, with golden hair, and wearing a bright red mantle, over a black dress. Landscape seen through a window to the right, with the earlier episode depicted of the Holy Family on their way from Egypt.

42.

THE VIRGIN AND CHILD.

By QUENTIN MATSYS. Panel 24 x 18 inches. Lent by SIR JULIUS WERNHER, BART. Formerly in the collections of the Rev. J. Fuller Russell and Mr. Wickham Flower.

THE Virgin is seated in a room with the Infant Jesus on her knee. A fire is burning on the hearth to the right, while a bed is seen on the left. The picture is said to be an early work of Matsys.

43.

THE VIRGIN AND CHILD ENTHRONED.

By QUENTIN MATSYS. Panel, 291/4 × 241/4 inches. Lent by the EARL OF NORTHBROOK. Engraved by C. ED. TAUREL.

THE Virgin is seated beneath a canopy, having a cloth of honour of gold brocade, with flowers and birds, and curtains which are drawn back on either side. Dark blue dress,

full lilac sleeves, and a red mantle. With her left arm she supports the Child, who is seated on a crimson cushion with both his arms round her neck, and in her right hand she holds two cherries. A double row of pearls is in her hair, with a jewel in front. Through an arched opening on the left is seen a hilly landscape with a castle and some trees, and distant mountains. On a parapet in front are an apple and a bunch of grapes.

Several copies of this picture exist, one is in the Museum at Amsterdam, another in the Berlin Museum, and a third in a private Collection in Devonshire, and this picture itself has been considered by certain authorities to be a copy. In the middle of the seventeenth century it was in the possession of Peter Stevens, almoner and churchwarden of the Cathedral at Antwerp, where it was seen by Alexander van Fornenbergh, who describes it at length in his work, "Den Antwepschen Protheus ofte Cyclopschen Apelles," published at Antwerp in 1658.

44.

A PHILOSOPHER.

By QUENTIN MATSYS. Panel, 24 \times 18½ inches. Lent by the DUKE OF FIFE, K.T.

A N aged man, seated towards the left, pauses for a moment in the reading of the manuscript in his hand, as he places a finger on a human skull, as if he were reflecting on the vanity of life.

It is said that this picture, with "The Misers" at Windsor Castle, was painted to win the hand of Alyt von Tulyt, whose father, an artist,

would only allow her to wed a man of the same craft as himself.

A picture of the same subject, 31 × 26 inches, is in the possession of the Dowager Countess of Seafield.

45.

PORTRAIT OF A MAN.

By QUENTIN MATSYS. Panel, 20 x 15 inches. Lent by MADAME EDOUARD ANDRÉ.

BUST portrait in profile of a man, turned to the left. Furred robe and heavy black cap. White background, on which is inscribed "Quintinus Metsys Pingebat anno 1513."

46.

THE DESCENT FROM THE CROSS.

By GÉRARD DAVID. Panel, 14 × 10 inches, arched. Lent by M. CARVALLO.

THE Holy women and St. John are assisting Joseph of Arimathea, who is descending a ladder, with the body of our Lord. Rocky landscape in the background, and heavily clouded sky, betokening the approach of night.

Up to the year 1861 nothing whatever was known of GÉRARD DAVID. It was reserved to Mr. W. H. James Weale, late Keeper of the National Art Library, to restore the name of this great artist to its proper place in the history of the Art of the Low Countries. Gérard David was born at Ondewater, South Holland, early in the second half of the fifteenth century, and he came to Bruges late in 1483 or early in 1484, in the January of which year he was admitted as Master Painter into the Guild

of St. Luke. It is not known who was his master, but he was probably trained either by Gérard of St. John's or by Dieric Bouts. He was greatly influenced by Memling, who was at the height of his talent when David settled in Bruges. He here received a commission to paint two large panels for the justice-room of the Town Hall, and these are now in the Town Museum at Bruges. In 1496 he married Cornelia Cnoop, the daughter of a goldsmith at Bruges, and in 1502 he was appointed to the honourable position of Dean of his craft. In 1509 he painted gratuitously an altar-piece (a Madonna with angels and saints) for the Carmelite Nuns of Sion at Bruges; this is now in the Museum at Rouen; and later on, when they were in need, he generously lent them ten pounds free of interest, on condition that they returned it should he request them to do so; this he did in 1523, when he was dangerously ill. He died on August 13th of that year and was buried in the Church of our Lady at Bruges. His widow married again six years later and left Bruges.

47.

THE BLESSED VIRGIN AND CHILD RESTING ON THE WAY TO EGYPT.

By GÉRARD DAVID. Panel, 23 × 16 inches. Painted *circa* 1507. Lent by SEÑOR DON PABLO BOSCH.

THE Virgin is seated with the Child, in a rocky landscape. Enveloped in a rich blue mantle, only a very small portion of her crimson dress is seen. Both mother and Child are painted with singular delicacy and grace. The Child is in white, and holds a wooden spoon in His right hand. Away to the left are low, distant hills, with, nearer, a church and

other buildings and a winding river; while on the right, forming an admirable background to the principal figures, are the outskirts of a dense wood, where the earlier episode of the flight is seen—the hurrying group of the mother and Child, with St. Joseph, just emerging from the wood.

An almost exact replica of this interesting work, but with a bough of fruit instead of a basket at the Virgin's left, is in the possession of Mrs. Frank Stoop, and is believed to be by Adrian Isenbrant (see No. 52). A third example, smaller, and with many variations, is in the Antwerp Museum.

48.

THE VIRGIN AND CHILD (Centre of a Triptych).

By GÉRARD DAVID. Panel 24 × 18½ inches. Lent by M. J. RIKOFF, ESQ.

THE Virgin is in a rich crimson mantle and deep purple dress.

49.

Three Scenes from the Life of St. Nicholas of Myra. By GÉRARD DAVID. Panels each 22½ × 13½ inches. Lent by LADY WANTAGE. Formerly in the Collections of Cardinal Despayg, Archbishop of Valencia, and M. Léon de Somzee.

(A) THE BIRTH OF ST. NICHOLAS, A.D. 326.

THE child stands erect in a bronze bath, his hands together in prayer, and his eyes raised to heaven, giving thanks for his birth.

He is supported by a woman in Flemish costume of green and red, and with white drapery on her head. An elderly woman standing beyond the child is turning towards the mother, who gazes in timid thankfulness and with her hands folded in prayer, on her miraculous child.

(B) ST. NICHOLAS BESTOWING A DOWRY ON THE THREE DAUGHTERS OF A NOBLE-MAN OF PANTHERA.

THE youthful St. Nicholas has inherited his parents' vast riches, but regards himself merely as the steward of God's mercies, and gives largely to all in need. In secular dress, he is seen now at the open window of a certain ruined nobleman about to deposit on the sill a bag of gold. The nobleman, in green robe, and with downcast mien, is seated in the apartment where sleep his three penniless daughters. But for the help of St. Nicholas he sees no means of obtaining food for them but by sacrificing them to an infamous life. On the floor may be observed their shoes, stockings and pattens, and on the window seat a black coffer (presumably empty) bound with steel.

(c) ST. NICHOLAS RESTORING TO LIFE THE DISMEMBERED CHILDREN IN THE SALT-TUB.

ST. NICHOLAS, now Bishop of Myra, in episcopal robes, and holding a crozier, is making the sign of the cross over the three children who, in the scarcity of provisions, had been stolen and murdered, and their bodies salted

down to be served up later as meat to his host's guests. As they rise from the salting-tub, out of which one of them is in the act of stepping, the hands of each are folded in prayer. The clothing of the saint, painted with the care and devotion which characterised the masters of this school, should be observed: the chasuble, of golden brocade; the white alb, showing at the base and at the wrists the "apparels" or dress decorations peculiar to bishops of Northern Europe; the jewelled mitre; the amice, or white cloth, round his neck; and the jewel on the back of the scarlet glove.

50.

Three Scenes from the Life of St. Anthony of Padua (born 1196, died 1231). By GÉRARD DAVID. Panels each 22½ × 13½ inches. Lent by LADY WANTAGE.

(A) ST. ANTHONY COMPELLING A MULE TO KNEEL BEFORE THE HOLY EUCHARIST.

THE saint, in the grey garb of a Franciscan monk, is kneeling in adoration before the Host, which floats in a supernatural light over a brass paten filled with wafers. Behind him kneels a priest, bearing the covered vessel used for holding the consecrated Host, while opposite to him kneels the mule of the heretic Bovidilla. Of the three men standing by, one is Bovidilla himself, who doubted the Real Presence and required a miracle to convince him. He now points to the Host, the other two are in attitudes of astonishment at the miracle.

(B) ST. ANTHONY RESTORING TO LIFE A CHILD WHO HAD BEEN DROWNED

THE saint is kneeling at the edge of a stream and in the act of assisting the child to rise from the water, his left hand being raised in benediction over it. The parents are standing by, the mother's hands being folded in thankful prayer. The third figure is apparently a magistrate, in red tunic and grey cap, holding his wand of office.

(c) ST. ANTHONY PREACHING TO THE FISHES OUTSIDE RUMINI.

THE saint is standing on a low bank by the waterside, addressing the fish, the action of his hands emphasising his argument. In the faces of the group of men a short distance away, who have refused to listen to him, may be discerned various expressions of doubt, wonder, conviction, or adoration.

51.

THE VIRGIN AND INFANT CHRIST, WITH ANGELS. Known as The Madonna with the Cherries.

By an unknown painter of the early Flemish School. Panel 33 × 26 inches. Lent by CHARLES WELD-BLUNDELL, ESQ.

THE Virgin, enthroned beneath an embroidered canopy, is gazing with most graceful action upon the Infant Christ sleeping

on a cushion on her knee, holding an apple in His right hand. She is taking some cherries which an angel is offering her in a basket. On the opposite side three angels are singing. To right and left views are given of a rich land-scape, and on the top of the canopy is the inscription, "Pulchra es et Suairs."

52.

THE VIRGIN AND CHILD, RESTING ON THE WAY TO EGYPT.

By ADRIAN ISENBRANT. Panel 20 × 17 inches. Lent by MRS. FRANK STOOP.

THIS work is almost identical in design and colour with that by Gérard David, No. 47, with the exception of the bough of fruit on the right, for which, in David's, a basket is substituted.

Adrian Isenbrant was one of several assistants of Gérard David. Previous to 1865 his name was unknown as a painter of the Flemish School. It was then brought to light by Mr. Weale. Isenbrant came to Bruges as a journeyman, and was admitted as master into the guild there in 1510. His compositions very much resemble Gérard David's work, and many of his pictures were painted for Spain. He continued working in Bruges until his death in 1551.

53.

CHRIST BLESSING.

By JÉROME BOSCH. Panel, 113/4 × 83/4 inches. Lent by SEÑOR D. PABLO BOSCH.

JÉROME BOSCH, so called from his birthplace, Hertogenbosch (Bois-le-Duc), was born between the years 1460-1464. He executed various paintings for the Church of St. John in his native place, and later was employed by Duke Philip the Fair. He died in 1518. His pictures generally represent spectres, devils, and other grotesque subjects, which are cleverly treated, though he painted a few works of more serious subjects, of which the one now exhibited is an example. It is said that Philip II of Spain so admired his painting that he had an altar-piece by him always in his oratory, and it is thought by some that Bosch once visited Spain for a short period. The Madrid Museum contains several of his works.

54.

THE ADORATION OF THE KINGS.

By JAN GOSSAERT (MABUSE). Panel 35 \times 22 inches. Lent by W. E. S. ERLE DRAX, ESQ.

55.

PORTRAIT OF AN ELDERLY MAN.

By JAN GOSSAERT (MABUSE). Panel 18 x 15 inches. Lent by M. CHARLES LÉON CARDON.

JAN GOSSAERT was known as "Mabuse," from Mauberge, the place where he was born. In the earlier part of his career he adhered to the style then prevalent in Flanders. He removed to Antwerp in 1503, but five years later went in the train of Philip of Burgundy, and then endeavoured to combine with his native style those forms of Italian art which captivated him most. From that time his works, though always executed with the greatest care, lose any deeper interest. He was one of the illuminators of the famous Grimani Breviary, now in the library of St. Mark's, Venice. On his return from Italy, after an absence of 10 years, he was much employed throughout the Low Countries, and finally returned to

Antwerp, where he died in 1541. He was remarkable for conscientious and elaborate finish, for daylight freshness, and warm and brilliant colouring.

56.

THE VIRGIN AND CHILD.

By JAN GOSSAERT (MABUSE). Panel $14\frac{1}{2} \times 10\frac{3}{4}$ inches. Lent by SIR JULIUS WERNHER, BART.

HALF-LENGTH figure of the Virgin in dark green mantle, over a purple dress. A land-scape to the left, with houses and a winding road.

57.

PORTRAIT OF ISABELLE DE BOURGOGNE.

By JAN GOSSAERT (MABUSE). Panel $15\frac{1}{4} \times 13\frac{1}{4}$ inches. L'ent by M. CHARLES LÉON CARDON.

SHE was the sister of Charles V, King of Spain, the oppressor of the Netherlands, and was born 1501. She was wedded at Copenhagen, at the age of fourteen, to King Christian II of Denmark, and died in a castle near Ghent in 1526. Her youth and virtue brought her the affection of her people, and she shared with fortitude the disgrace of her husband. It was through her that the manners and fashions of the brilliant Court of Burgundy were introduced into the north.

Small half-length, turned toward the left. White gown with large sleeves and cut square, showing a crimson bodice bordered with pearls and a chemisette of fine cloth. A cross, ornamented with precious stones, hangs from a chain round her neck. She is raising the cover

of a vase of perfume, which she holds in her left hand.

Near the top of the panel, on the right, a Y is stamped, on a crown.

58.

THE VIRGIN AND CHILD.

By JAN GOSSAERT (MABUSE). Panel 20 × 15 inches. Lent by the EARL OF NORTHBROOK.

HALF-LENGTH figure of the Virgin, in a blue robe with gold embroidered sleeves and white headdress, supporting the Child in her arms, upon a white cloth.

59.

THE VIRGIN BY THE FOUNTAIN.

Ascribed to JAN GOSSAERT (MABUSE). Panel 41½ × 32½ inches. Lent by the CORPORATION OF GLASGOW. Formerly in the Collection of Mr. Archibald M'Lellan.

THE Virgin is seated amid flowers, with the Infant Christ, whom she is nursing. Green robe with yellow sleeves, and red drapery around her, with an embroidered border. At her side is a richly sculptured fountain which adorns the garden of the vast palatial dwelling on the right. A hilly landscape, with fields and woods, river, and distant castle are on the left. An open book of devotions lies at her feet.

By Dr. Friedlander this picture is assigned to Bernard van Orley. A replica of it, but smaller in size, is in the Ambrosiana at Milan,

and bears the name of Mabuse.

59A.

THE DESCENT FROM THE CROSS

By AMBROSE BENSON. Panel 47 × 37 inches. Lent by PROFESSOR HOW.

AMBROSE BENSON, born in Lombardy, settled in Bruges in the early part of the sixteenth century, and continued there until his death, which occurred about 1560.

60.

THE MADONNA AND CHILD.

By JAN GOSSAERT (MABUSE). Panel 48 × 42 inches. Lent by CHARLES WELD-BLUNDELL, ESQ.

THE Virgin, enthroned, holds on her knee the Holy Child, who is grasping a goldfinch. To the left an angel is playing on a Jew's harp, while an angel opposite holds a music book. In the foreground, wearing the Order of St. Michael and a rich blue mantle, ornamented with golden fleur-de-lis, as if he were a monarch of France, is an aged man, in the act of kneeling. Opposite to him is the kneeling figure of St. Margaret, on whose shoulder a dove is resting, and under whose feet is a terrible human visage, representing Satan. The man has been thought to be Louis XII of France, but a description which exists of the picture points to his being a Count de la March, and the opposite figure the Count's wife, not St. Margaret.

61.

THE VIRGIN AND CHILD IN A LANDSCAPE.

By JOACHIM PATENIER (?). Panel 16 × 13 inches. Lent by M. J. RIKOFF, ESQ.

THE VISION OF ST. ILDEPHONSUS.

By ADRIAN ISENBRANT. Panel, 161/2 × 141/2 inches. Lent by the EARL OF NORTHBROOK. A similar work to this was in the Collection of the Rev. J. M. Heath, Vicar of Enfield.

LDEPHONSUS was a learned Benedictine abbot of a monastery called Agaliense, near Toledo, of which city he was promoted to the archbishopric about A.D. 657. He wrote a celebrated book entitled "The Spotless Virginity of the Virgin Mary," in answer to the heretic Helvidius; and the Virgin consequently regarded him with especial favour. He was entering the cathedral at the head of a midnight procession when he perceived the high altar in a blaze of light. He alone of all the clergy ventured to approach, and found the Virgin seated in the ivory episcopal chair, surrounded by three singing angels. He bowed to the ground before the heavenly vision, and the Virgin thus addressed him: "Come hither, most faithful servant of God, and receive this robe which I have brought thee from the treasury of my Son." Then she threw over him a red chasuble with gold orphreys, which the attendant angels adjusted on his shoulders. From that night the ivory chair remained unoccupied, and the celestial vestment unworn, until the days of the presumptuous Archbishop Sisiberto, who met a miserable death for seating himself in the one and arraying himself in the other.

Ascribed to Adrian Isenbrant by Eberhard

Freiherr van Bodenhausen.

CATHERINE OF ARAGON.

By an unknown flemish artist of the sixteenth century. Panel, $16 \times 10 \frac{1}{2}$ inches. Lent by Captain E. G. Pretyman.

CATHERINE, daughter of Ferdinand and Isabella, King and Queen of Spain, was born at Alcalà de Henares in 1485. Married, at the age of sixteen, to Arthur, Prince of Wales, and at his death to his brother, King Henry VIII as his first wife, she being then twenty-four and Henry eighteen. In 1533 Henry divorced her. She died at Kimbolton Castle, 1536.

Small half-length, standing toward the left, her hands together as if in prayer, black coiffure, and rich black dress, with a jewel suspended

from her neck.

64.

THE VIRGIN AND CHILD.

By JOOST VAN CLÈVE. Panel, 83/4 × 7 inches. Lent by DR. MAX WASSERMANN.

THE Virgin wears a vivid red mantle over a black dress.

65.

CHRIST BEARING THE CROSS.

By MICHIEL VAN COXCIEN. Panel, 31 × 20 inches. Lent by SEÑOR D. PABLO BOSCH.

MICHIEL VAN COXCIEN was born at Mechlin in 1499. He first studied with his father, and later with

Bernard van Orley, with whom he went to Rome, where he learnt much from the works of Raphael. They so far affected his style that he became known as the Flemish Raphael. Among the works entrusted to him in Rome was the painting of two chapels in the Santa Maria dell 'Anima. He was forty when he returned to the Netherlands, when he became a member of the Guild of St. Luke, at Mechlin. Examples of his work are in most of the European galleries, and the churches of Brussels and Antwerp contain many of his productions. Both Charles V and Philip II employed him. He lived to be ninety-three years of age, dying in 1592.

66.

PORTRAIT OF MARGARET OF AUSTRIA.

By BERNARD VAN ORLEY. Panel, 14 × 11½ inches. Lent by M. CARVALLO. Burl. 22, page 300.

PALLID face, white coiffure, and black dress, turning towards the left.

67.

CHARLES V.

By BERNARD VAN ORLEY. Panel, 143/8 × 111/8 inches. Lent by the EARL OF NORTHBROOK.

CHARLES V was born at Ghent, 1500, and died at Yuste, in Spain, 1558. He was the son of Philip of Burgundy and Joanna, the daughter of Ferdinand and Isabella. He became King of Spain at the age of sixteen, and married, at the age of twenty-six, Isabella, daughter of Emanuel the Great, King of Portugal. It was in his reign that the Spaniards con-

quered Mexico and Peru. He abdicated the government of the Netherlands in favour of his son Philip II in 1555, and of Spain in 1556.

The Emperor is on a white charger, and wears a rich suit of armour and a fantastically-shaped helmet with drooping plumes. He holds an arrow in his right hand and the reins in his left, which rests on the pommel of his sword. A Moorish king, clutching at a sceptre and imploring mercy, lies on the ground before him. Beyond the figures is an archway of the Renaissance style.

68.

PORTRAIT OF A LADY.

By BERNARD VAN ORLEY. Panel, 17½ × 12 inches. Lent by WM. ASCH, ESQ.

HALF-LENGTH figure in a black dress, with vivid red sleeves, standing towards the left by a green covered table, on which is a rich metal vessel. She is reading from an illuminated volume.

Bernard, or Barent, Van Orley, was born about 1491 at Brussels, where his family, noted for artistic talents, flourished for three centuries. When young he studied in Rome, in the school of Raphael. Returning to Brussels he was appointed Court Painter to Margaret of Austria, regent of the Netherlands, and, together with Michael Coxie, he superintended the making of the tapestries for the Vatican, from Raphael's cartoons, which were woven in Brussels by Pieter van Aelst. He also himself drew designs for tapestry, and for paintings on glass. Some of the windows in the church of St. Gudule, at Brussels, are from his cartoons. He died in Brussels in 1542.

PORTRAIT OF A FLEMISH LADY.

ARTIST UNKNOWN. Panel 93/4 × 71/2 inches. Lent by RALPH BROCKLEBANK, ESQ. Formerly in the Collection of Mr. Gibson Craig.

HEAD and shoulders of a lady facing slightly to the left. Black dress with a cape, small white ruff round her neck and a lace cap. Landscape background, showing a piece of water fringed with bushes near at hand, and an inn and bowling green a little distance away, with two men playing bowls.

70.

THE VIRGIN AND INFANT JESUS.

By JOACHIM PATENIER. Panel, 6 × 4½ inches. Lent by M. GUSTAVE DREYFUS.

JOACHIM PATENIER was born at Dinant in the latter part of the fifteenth century, and became a master painter in the Guild of St. Luke at Antwerp, in 1515. His second marriage took place in 1521, and Albert Durer was present and drew his portrait. Although some distance in point of time from the two great founders of the Flemish School, he remained to the last a true Fleming, and free from the Italianizing influence which possessed many of his countrymen. He died in or possibly before 1524.

71.

PORTRAIT OF A LADY.

By BERNARD VAN ORLEY. Panel, 25 × 18 inches. Lent by the EARL OF NORMANTON.

PORTRAIT OF A YOUNG MAN.

By JOOST VAN CLEVE. Panel, 16½ × 12 inches. Lent by the EARL OF WEMYSS.

JOOST VAN CLEVE, or Zotto Cleefe (Crazy Cleefe), was born at Antwerp early in the sixteenth century. It is said that before he arrived at the perfection he might have attained in his art, his head was turned with vanity. He came to England during the reign of Mary Tudor, expecting to obtain great prices for his pictures from King Philip, who was forming a collection, but unfortunately for him, some works by Titian arrived at the same time, and the Venetian master outshone the Fleming. The neglect drove him into a frenzy, and he had to be confined. He died, it is said, soon after in a wretched condition.

73. THE LAST SUPPER.

It has hitherto borne the name of ALBERT DURER, and also of LUCAS VAN LEYDEN, but considerations of style and technique point to its being by some Flemish painter of the sixteenth century. Panel, 53½ × 65½ inches. Dated 1527 on the gilt metal work filling the upper part of the window. Lent by the DUKE OF RUTLAND, K.G.

OUR Lord occupies the centre of the table, with an open window behind, showing a landscape of remarkable beauty. Great study is shown of character and expression in each of the disciples. Attention may particularly be drawn to the figure with red hair, at the end of the table. He is said to resemble Martin Luther, whose religious opinions were exciting so much

Milion to

agitation at the time this picture was painted. His dress differs from those of the rest of the disciples, and he wears shoes, whereas their feet are bare. Yet, the introduction of the great Reformer into such a picture as this, painted on Netherlandish soil, would be calculated to expose the painter to grievous peril, owing to the bloody edicts at that time in full force for the suppression of his converts. The figure of Judas is well depicted in the act of starting from his seat as he clutches the bag, concealed behind him.

The scene is in a lofty and stately hall, with an arched passage at the side leading into a distant chamber, where a woman is seated at work, while on the wall are seen two circular bas-reliefs representing David killing Goliath and Samson slaying the Philistines. A representation of the entry of our Lord into Jerusalem is seen through the window, with the gate of the city on one side and palm trees on the other, in the branches of one of which Zacchæus

may be discerned.

A version of this picture is in the Brussels Museum, dated in two places 1531, and attributed to Pierre Coeke, born 1502, died 1550; it was acquired from M. E. le Roy in 1857. Another version is in the Liège Gallery, and was in the Collection of M. van der Weyer, of Cologne, until 1862, when the Collection was dispersed. A third version is in the Nuremberg Museum, dated twice, 1551 and 1550, and described as "a copy from Lambert Lombard's original in the Liège Gallery." Yet a fourth version, dated 1531, is in the Collection of Sir Frederick Cook, at Richmond, and figures in the present Exhibition (No. 78).

Engraved (with alterations) by Goltzius,

1585.

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74. TRIPTYCH.

By HERRI DE BLES. Panel, centre, 32 × 27 inches; side panels, 32 × 11 inches. Lent by SEÑOR D. PABLO BOSCH.

THE centre panel represents the adoration of the Kings, and shows the Virgin and Child in a pillared court, and the arrival of richlyclad men, bearing costly presents.

The left panel pictures the annunciation, and the right the Holy Child lying in the manger.

75.

PORTRAIT OF MARY TUDOR, QUEEN OF ENGLAND.

By LUCAS DE HEERE. Panel 30 x 22½ inches. Lent by SIR CUTHBERT QUILTER, BART.

MARY, daughter of Henry VIII and Catherine of Aragon, was born at Greenwich in 1516, succeeded to the throne of England in 1553, and the following year married Philip II of Spain. Died at St. James's Palace 1558, and

buried in Westminster Abbey.

Three-quarter length, nearly life-size, seated, facing spectator. Black dress, ornamented with gold embroidery, and open at the neck, disclosing a pale pink bodice, bordered with costly needlework, sleeves richly furred at the elbows. Black cap, with a band of pale red on it. Metal girdle. Thin auburn hair against the pale calculating countenance in which craft and narrowness seem the predominating influences. Hands together in front holding a rosary.

Lucas de Heere was born at Ghent in 1534, of a family noted for their artistic proclivities in sculp-

ture, architecture, and miniature painting. He studied under his parents, and later with Frans Floris, at Antwerp. He then went to Paris, where he was employed by Catherine de Medici in making designs for tapestries for the Royal residences. He must have been still young when he first visited England, as Mary Tudor, the subject of the present portrait, died when he was but twenty-four. He was a poet as well as a painter, and verses are preserved which he addressed to the young and wealthy Protestant daughter of the Burgomaster of Vere, whom he afterwards won in marriage. For her he became a Protestant, but fled with her to England on the arrival of the Duke of Alva as Governor of the Netherlands. Here he painted Queen Elizabeth and many of the nobility. He returned to Ghent in 1577, and died in Paris in 1584.

76.

PORTRAIT OF AN ELDERLY MAN.

By JOOST VAN CLEVE. Panel, 16½ × 12 inches. Lent by the EARL OF WEMYSS.

77.

THE LAST SUPPER.

By AN UNKNOWN PAINTER OF THE FLEMISH SCHOOL OF THE SIXTEENTH CENTURY. Panel, 25 × 32 inches. Dated 1531. Lent by SIR FREDERICK COOK, BART., M.P.

A reference to picture No. 74 will explain this work.

THE CALL OF ST. MATTHEW.

By JAN VAN HEMMESSEN. Panel, 27 × 337% inches. Lent by the EARL OF NORTHBROOK. Formerly in the Collection of Mr. Edward Puckle. At the Bruges Exhibition of Flemish Art, in 1902, this picture was assigned in the Catalogue to Marinus Claeszone de Romerswael, called Le Zélandais, with the note: "This picture has been several times copied, among others by Jean Sanders de Hemixen." A somewhat similar picture, signed Jan van Hemmessen, is in the Antwerp Museum.

ON the left, our I ord, in grey, is turning to address Matthew, who is bending over his office counter, holding a singularly-shaped hat, round which is bound a brown scarf. On the counter are a coffer, a plate containing pieces of money, a money-box, an inkstand and pen, with some account books, one of which is open, showing the entries: "Item, vertolt in Juli," etc., etc. St. Peter is seen outside the office, in green, and two other apostles, while in the background are two towers, with a mountain in the distance.

JAN VAN HEMMESSEN, a painter of the sixteenth century, was born at Hemixen, near Antwerp. He was a member of an artistic family of whom little was known, though recent writers have shed some light upon their history. A pupil of Hendrik van Cleef, the elder, in 1519, at Antwerp, in 1535, 1537, he started a studio and pupils of his own. In 1547 he was Dean of the Society of St. Luke. Towards the close of his career he removed to Haarlem.

THE SAVIOUR TAKING LEAVE OF HIS MOTHER.

By LAMBERT LOMBARD. Panel 35 × 21½ inches. Lent by the CORPORATION OF GLASGOW. Formerly in the Collection of Mr. Archibald M'Lellan.

THE Saviour, with several of the Apostles, is taking leave of Mary, who is kneeling before Him, in front of an arched gateway. Other of the holy women are with her. In the land-scape beyond is a walled city representing Jerusalem.

LAMBERT LOMBARD was born at Liège, in 1505. He was a pupil of Mabuse, and visited Italy in the suite of Cardinal Pole, where he acquired the Italian style of painting. He afterwards returned to Liège, where he established a school of painting, receiving many pupils. He died poor, in 1566.

80.

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PORTRAIT OF A LADY.

By PIETER POURBUS. Panel, 19 × 14 inches. Lent by SIR CHARLES TURNER, G.C.E.I.

Pieter Pourbus was born at Gouda about 1510. He was originally a mason, and when he became noted as a painter and an architect, he marked his works with a trowel. He painted for the city of Bruges a large map or picture showing with the minutest detail the territory with the jurisdiction of the Bruges magistracy. This immense work is still in the Hotel de Ville of that city. His portraits are in many cases notable productions of great interest. He died in 1584, some say, at Bruges, others at Antwerp.

GALLERY II.

81.

PIETER JACOBSZ OLYCAN.

By Frans hals. Canvas $26\frac{1}{2} \times 22\frac{1}{2}$ inches. Lent by Vernon Watney, Esq.

A N elderly man, in black costume and broad white ruffle, facing the right.

A portrait of his son, also by Frans Hals, is in the Museum at the Hague, No. 459.

82.

LANDSCAPE.

By PETER PAUL RUBENS. Panel 12 × 16 inches. Lent by M. ADOLPHE SCHLOSS.

83.

PORTRAIT OF A LADY.

By ANTHONY VAN DYCK. Canvas 49 x 38 inches. Lent by the VISCOUNT COBHAM.

THREE-QUARTER length figure, turned towards the right, in elegantly cut blue dress, ornamented with pearls. She is engaged with a basket of roses.

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THE EARL OF PETERBOROUGH.

By ANTHONY VAN DYCK. Canvas, $86\frac{1}{2} \times 49$ inches. Lent by MAJOR M. ELRINGTON BISSET.

FULL-LENGTH figure, moving through a court towards the right. Red embroidered dress, lace collar, and the left hand, ungloved, pulling aside the dark curtain as he passes.

SIR ANTHONY VAN DYCK was born at Antwerp, 1599. At the age of ten he became the pupil of Hendrik van Balen, but his great instructor was Rubens, with whom he lived for four years. Before his twentieth birthday he was admitted a master of the Antwerp Corporation of Painters. By the advice of Rubens, he visited Italy, and remained there five years. On his return he painted among others his celebrated picture of "The Crucifixion" for the church of St. Michael, at Ghent, and this it was which established his reputation as one of the Masters of the age. He soon acquired, too, an unrivalled reputation as a portrait painter. In 1630 he visited England, but not meeting with the reception he had anticipated, he returned to his own country; but in 1632, Charles I, who had seen a portrait of his Chapel-Master by Van Dyck, sent an express invitation to him to come to England, and on this occasion he was most courteously received, being lodged by the king at Blackfriars, and in the following year knighted. He was also granted a pension of $f_{,200}$ per annum for life. He settled in England, where his success as a portrait painter enabled him to live in great style. He had a country house at Eltham, and kept great state when in town; "he always went magnificently dressed, had a numerous and gallant equipage, and kept so good a table in his apartment that few princes were more visited or better served." He died in London, 1641, at the age of forty-two, and was buried in the old church

of St. Paul, near the tomb of John of Gaunt. Notwithstanding his expensive style of living, he left property to the value of about £20,000 sterling.

In freshness, force, and vigour of handling his

works are unsurpassed.

85.

PORTRAIT OF QUEEN HENRIETTA MARIA, WIFE OF CHARLES I.

By Anthony van dyck. Canvas, $40\frac{1}{2} \times 32$ inches. Lent by LADY WANTAGE. Formerly in the Collection of the Duke of Marlborough. Smith, Vol. III, No. 257. Engraved by P. de Jode.

JENRIETTA MARIÁ was the youngest daughter of Henry IV of France, and was born in 1609. At the age of sixteen she married Charles I in the year of his accession to the throne of England. She became the mother of King Charles II and King James II.

Three-quarter length figure, standing towards the left, and with her hand on some roses which lie on the table. Silvery-grey dress, with red bows.

86.

MARIE VOOGT CLAESDR-WIFE OF PIETER JACOBSZ OLYCAN (No. 81).

By FRANS HALS. Canvas 26 1/2 x 22 1/2 inches. Lent by VERNON WATNEY, ESQ.

A N elderly lady in black dress and white ruffle and cap, and with a book in her hand, facing the left.

Another portrait of this lady, also by Frans Hals, is in the Museum at Amsterdam, No. 447.

87.

INTERIOR WITH FIGURES.

By DAVID TENIERS THE YOUNGER. Copper, 141/4 × 20 inches. Lent by EARL HOWE.

DAVID TENIERS was born at Antwerp, 1610. He studied under his father, David Teniers, the elder, whose style he adopted, but the influence of Rubens and of Adriaen Brouwer is perceptible in his pictures. He was admitted a Master into the Antwerp Guild of Painters in 1632-3. He was twice married, his first wife being Anna Brueghal, daughter of the painter Ian Brueghal. In 1648 he settled in Brussels, and became Court Painter and one of the Chamberlains of the Archduke Leopold. He bought himself a country seat at Perck, a village between Antwerp and Mechling, which became the constant resort of the Spanish and Flemish nobility, and it was there he died on 25th April, 1690. His colouring is very delicate, his handling of the brush light and spirited, and he is reputed to be the greatest genre painter of all times.

88.

16

PORTRAITS OF VAN ZURPELAN AND HIS WIFE.

By JACOB JORDAENS. Canvas 84 × 75 inches. Lent by the DUKE OF DEVONSHIRE, K.G.

THE lady is seated to the right in an armchair, and her husband stands beside her with a staff in his right hand; both are dressed in black with white lace collars and cuffs, and are looking at the spectator. A red sash embroidered with gold is worn by van Zurpelen; near him is a white dog, and above him is a red curtain. The sky is seen through arched openings beyond.

Exhibited at the Antwerp Exhibition of Jor-

daen's works, 1905.

Jacob Jordaens was born at Antwerp in 1593. He was a pupil of Adam van Noort, whose daughter, Catherine, he married. His talent attracted the attention of Rubens, a fellow student of his, who greatly assisted him, and engaged him to paint from his designs a series of cartoons to be executed in tapestry for the King of Spain. In 1638 he painted for the same monarch the fine landscape with the story of "Vertumnus and Pomona," which was taken away by Joseph Bonaparte when he abdicated the throne of Spain. Jordaens prospered in his art, and built a magnificent house at Antwerp. He died of the plague in that city in 1678. His works are numerous, and are to be found in almost every public building in Belgium.

89.

QUEEN TOMYRIS WITH THE HEAD OF CYRUS.

By PETER PAUL RUBENS. Canvas 80 × 141 inches. Painted 1620. Lent by the EARL OF DARNLEY. Formerly in the Collections of Queen Christina of Sweden and of the Duke of Orleans. A sketch for the picture is in the possession of Lord Darnley, and a modified copy is in the Louvre, treated vertically, 103 × 73 inches.

CYRUS THE GREAT, before attacking the Massagetæ, a people beyond the Araxes, offered to marry their widowed queen, Tomyris; the offer was rejected, and Cyrus invaded her

territory. A battle was fought in which Cyrus was defeated and slain, and his body, having been brought to the Queen, she ordered the head to be cut off and thrown into a pail of human blood, in order, she said, that as he loved blood he should have enough of it.

Dante makes reference to this occurrence in Canto XII of the "Purgatory," in which the Florentine—

". . . . Was shown

The scath and cruel mangling made By Tomyris on Cyrus, when she cried, 'Blood thou didst thirst for; take thy fill of blood.'"

PETER PAUL RUBENS was born at Siegen, in Westphalia, on the day of St. Peter and St. Paul, June 28th, 1577. His parents were natives of Antwerp, but as Protestants, on account of the religious disturbances of the time in the Netherlands, they removed to Cologne, whence his father, who was a lawyer, having incurred the displeasure of the authorities, was sent for a time with his family to Siegen. In 1578 they returned to Cologne, where the artist's father died. His mother and her children then went back to Antwerp. At an early age Rubens studied for four years with Otto van Veen, afterwards going to Italy, where he stayed for over eight years, entering the service of Vicenzo Gonzaga, Duke of Mantua. In 1605 he was in Madrid, where he painted several portraits of the nobility. He returned home to Antwerp on hearing of the illness of his mother, and was appointed Court painter to the Archduke Albert in 1609. same year he married his first wife, Isabella Brant, and built for himself a magnificent house. In 1629 he was sent on a diplomatic mission to England, where he received the honour of knighthood from Charles I, a similar title being conferred on him by Philip IV of Spain. In this year he married his second wife, Helen Fourment, a beautiful girl of sixteen. His first wife, by whom he had two sons, died three years previously.

Rubens died at Antwerp in 1640, having amassed a large fortune. He was a great and versatile artist, and left behind him an immense number of pictures and drawings, the paintings alone amounting, it is supposed, to some thousands.

90. RINALDO AND ARMIDA.

By Anthony van dyck. Canvas $76 \times 78\frac{1}{2}$ inches. Lent by LORD HYLTON.

THE picture is in illustration of Tasso's "Jerusalem delivered." The crusaders, led by Rinaldo, had arrived at the Holy City, to effect its release from Pagan domination, and the beautiful sorceress, Armida, was employed to ensnare him and his companions. Rinaldo was led to a remote island, where, amid its voluptuous attractions, he forgot his Christian mission. Overshadowed by trees, and lost in luxury, he is here seen sleeping on a bank, while Armida binds a wreath about him. Amorini and a siren attend her. The romance relates that by means of a talisman, the enchantments were dissolved, and the knight was rescued and returned to the war. The sorceress following him, he converted her to Christianity, and devoted himself thenceforth to her service. A version of this subject by van Dyck is in the Louvre, another in the collection of the Duke of Newcastle, and two other versions are known

PORTRAIT OF VITELLESCHI, CHIEF OF THE JESUITS.

By ANTHONY VAN DYCK. Canvas, 79 × 47 inches. Lent by LORD BATTERSEA.

FULL-LENGTH figure, life-size, head turned slightly to left, arm resting on the base of a pillar. He is holding a book with the fore-finger between the leaves; left hand holding his black robe; dress black; architectural background.

92.

PORTRAIT OF THE ARTIST'S WIFE.

By JACOB JORDAENS. Canvas 36½ × 28½ inches. Lent by FREDERICH C. K. FLEISCHMANN, ESQ. Exhibited in the Antwerp Exhibition of Jordaen's works, 1905.

93.

SKETCH PORTRAIT OF ONE OF THE PAINTER'S DAUGHTERS.

By PETER PAUL RUBENS. Panel 18½ × 13 inches. Lent by WILLIAM HARVEY, ESQ.

94.

A YOUNG LIONESS AT PLAY.

By PETER PAUL RUBENS. Canvas, 44 × 78 inches. Lent by the EARL OF NORMANTON. Formerly in the Collection of Mr. G. Watson Taylor.

V. por

95. DEAD FAWN AND FRUIT.

By Frans snyders. Canvas, 70 × 55 inches. Lent by W. ROME, ESQ., F.S.A.

Frans Snyders was a native of Antwerp. He was born about 1579, and studied under Peter Brueghel the younger, and afterwards under Hendrick van Balen. He was an intimate friend of Rubens. He painted chiefly dead game, fish, fruit, and vegetables, generally the natural size. As his father owned a large eating-house, he had ample opportunity for obtaining models. Later, he introduced figures and the living forms of animals into his pictures, and produced powerful incidents of the chase, for which he became celebrated. These were no doubt suggested or inspired by Rubens. In the painting of fruit he is unsurpassed; with his broad touch and his clear colour he reproduced with great truth the characteristic surface of each product of the garden. He ranks next to Rubens as a painter of animals. His fame was great, and princes and nobles were anxious to secure his paintings. He died at Antwerp, 1657.

96.

A YOUNG MAN PLAYING A GUITAR.

By FRANS HALS. Canvas, 32×29 inches. Lent by EARL HOWE.

Frans Hals was born at Antwerp about 1580. He was one of the greatest of portrait painters. His parents, who were of noble family, afterwards removed to Haarlem. Frans was twice married and had seven sons, five of whom were painters. He was a man of drunken and violent character, and was brought once before the magistrate for ill-treating his wife; expressing contrition, he was discharged on

the understanding that on the next occasion it would be met with severe punishment. He was idle and fond of pleasure, but his abilities as a painter were held in high esteem by his fellow citizens, who seem to have condoned on this account the faults of his intemperate and imprudent life. When in his old age he suffered from poverty and debt the State allowed him a pension. He was over eighty years of age when he died in 1666. The story of his interview with van Dyck, of whom he was a contemporary, has often been related; van Dyck pressed his friend to come to London, and offered to introduce him to his distinguished friends, but Hals declined, saying he could earn a competence in his native city from the practice of his art, and preferred ease and congenial society to the ambition that sought for more than these advantages. His life was conseqently retired and uneventful. Residing for sixty vears in the quiet Dutch town, few records have been handed down to us, though he lived twice as long as his celebrated rival, to whose brilliant and diversified career his own forms a tame and striking contrast.

97.

AN OLD MAN.

By DAVID TENIERS THE YOUNGER. Canvas, 201/4 × 151/2 inches. Lent by SIR CHARLES TURNER, G.C.E.I.

(For Note of the painter's life see No. 17.)

98.

A SPORTSMAN AND DOGS.

By JACOB JORDAENS and JAN FYT. Canvas 80 × 54 inches. Lent by SIR GEORGE DONALD-SON. Formerly in the Collection of Lord St. Leonards.

PORTRAIT OF MARIE DE MEDICI.

By FRANS POURBUS THE YOUNGER. Panel, 43½ × 35 inches. Lent by MRS. ALFRED MORRISON.

Frans Pourbus, the younger, was born at Antwerp in 1569, and was the son of the painter, Frans Pourbus. It is not known with whom he studied, but at the age of twenty-two he became a Master of the Guild of St. Luke. Nine years later he was employed by the Archduke Albert of Brussels, and then he journeyed to Italy, and thence to Paris, where he remained for the rest of his life. When he was forty-two he was appointed painter to Marie de Medici, whose sister, Eleanor of Mantua, he accompanied in her progress through France. He died in Paris in 1622, at the age of fifty-three.

100.

INTERIOR OF A CHURCH.

By PIETER NEEFS, figures by DAVID TENIERS THE YOUNGER. Panel 19½ × 25 inches. Lent by EARL HOWE.

PIETER NEEFS was born at Antwerp a little after 1577. He was an eminent architectural painter, devoting himself chiefly to the interiors of the cathedrals and churches at Antwerp and its neighbourhood, often with candle-light effects. He was the scholar of the elder Steenwyck. Teniers, the two Francks, and other artists inserted the figures in his pictures. He was a member of the Guild of Painters at Antwerp. He died between the years 1657 and 1661.

IOI.

MELEAGER AND ATALANTA.

By PETER PAUL RUBENS. Canvas 22 × 18 inches. Lent by SIR GEORGE DONALDSON.

102.

THE FARMSTEAD.

By DAVID TENIERS THE ELDER. Canvas $39\frac{1}{2} \times 69\frac{1}{2}$ inches. Lent by LORD FORESTER.

DAVID TENIERS the elder was born at Antwerp in 1582, and was admitted into the Guild of St. Luke in 1606. He visited Rome, and placed himself under the tuition of Elsheimer, with whom he studied for six years. He died at Antwerp in 1649.

103.

DEAD GAME, FLOWERS AND FRUIT.

By JAN FYT. Canvas, 33 × 43 inches. Lent by CHARLES T. D. CREWS, ESQ.

JAN FYT was born at Antwerp in 1609. He is, after Snyders (whose pupil he was), the greatest animal painter of the Flemish School, and at the same time quite independent in style. He painted the greyhound especially with such success as to be approached by no other Master. In 1650 he entered the Guild of "Romanists," at Antwerp, while Jan van der Hæcke was Dean of the Guild, and succeeded to that dignity himself within two years. He died 11th September, 1661.

THE COUNTESS OF CLANBRASIL.

By SIR ANTHONY VAN DYCK. Canvas, 83 × 49½ inches. Lent by the EARL OF DENBIGH. Painted 1636.

ANNE CAREY, daughter of Henry, Earl of Monmouth, married (1) James Hamilton, and (2) Sir Robert Maxwell, Bart., afterwards Earl of Clanbrasil.

Full-length figure, standing in a landscape, facing the left but turning her glance toward the spectator. Light blue dress; low-cut bodice; and pearl ornaments. Both hands are engaged in holding a long cloak.

105.

DOROTHY PERCY, COUNTESS OF LEICESTER, AND HER SISTER LUCY, COUNTESS OF CARLISLE.

By ANTHONY VAN DYCK. Canvas 42 x 65 inches. Lent by CHARLES MORRISON, ESQ. Formerly in the Penshurst Collection, afterwards in the possession of Lady Yonge, from whom it passed to Lord Walpole of Strawberry Hill, and, later, to Earl Waldegrave (Smith, Vol. , No.).

DOROTHY, daughter of Henry Percy, ninth Earl of Northumberland, married Robert Sidney, second Earl of Leicester.

Lucy, the youngest daughter, wife of the brilliant John Hay, first Earl of Carlisle, was one of the best known ladies of Charles the First's

Court, and gained notoriety by her intrigues with Strafford and Pym, and by her influence in politics.

Two three-quarter length figures, seated, looking towards the spectator; one, in white with a pink scarf about her, is pointing with her left hand at something in the background. The other wears a rich red dress, roses in her hair, and holds a sprig of orange in her hand. Landscape and architectural background.

106.

CATHERINE CAVENDISH, COUNTESS OF THANET, AS A CHILD.

By JACOB HUYSMANS. Canvas, $47\frac{1}{2} \times 38$ inches. Lent by the DUKE OF PORTLAND.

CATHERINE CAVENDISH was the fourth daughter of Henry, Duke of Newcastle, and married Thomas Tufton, Earl of Thanet.

Full length, standing to the right, white silk dress, faced with ermine, large jewel at shoulder fastening a red silk ribbon, and a blue scarf which passes over the shoulders. Headdress of white ostrich feathers and strings of pearls. Cupid with red wings, and carrying a crook, and with an amber scarf around him, goes before her.

JACOB HUYSMANS was born at Antwerp in 1656, and became a notable painter of portraits and historical scenes, meeting with great encouragement when he came to England in Charles II's reign, when the painting of several of the Court beauties fell to his hand. His portrait, supposed to be of Lady Byron, at Hampton Court, is of especial beauty. He died in London in 1696.

LANDSCAPE AND FIGURES.

By DAVID TENIERS THE YOUNGER. Canvas 27½ × 40 inches. Lent by WILLIAM HARVEY, ESQ. Formerly in the Collection of Mr. J. C. Cankrein.

108.

FORDING THE STREAM.

By JAN SIBERECHTS. Canvas 32 × 38 inches. Lent by M. ADOLPHE SCHLOSS, ESQ.

JAN SIBERECHTS, son of a sculptor, was born at Antwerp, in 1627. The Duke of Buckingham, travelling through Flanders, met him, and carried him back to England, where he was largely employed at Cliefden. His style is that of Berghem, but of greater force and harder line. He died in London in 1703.

109.

PORTRAIT OF M. RICART,
A PROFESSOR OF THE
UNIVERSITY OF LOUVAIN,
AND MEDICAL ADVISER
TO THE ARMIES OF THE
KING OF SPAIN.

By FRANS POURBUS, THE YOUNGER. Panel

x inches. Lent by the TRUSTEES

OF THE MUSÉE COMMUNAL, BRUGES. Signed
FRANCISCO POURBUS.

THIS portrait was presented to the Museum at Bruges in 1904 by the Société des Amis des Musées de Bruges.

IIO.

INTERIOR OF A MASSIVE STONE BUILDING. THE RELEASE OF ST. PETER.

By HENDRICK VAN STEENWYCK. Panel 8 × 10½ inches. Lent by MR. DEPUTY C. T. HARRIS.

III.

AN OFFICER IN ARMOUR.

By GONZALES COQUES. Copper $6\frac{1}{4} \times 5\frac{1}{2}$ inches. Lent by WILLIAM HARVEY, ESQ. Formerly in the Collection of Mr. J. G. Uppleby.

II2.

THE DUKE OF BUCKINGHAM, AFTER HIS ASSASSINATION BY FELTON.

By ANTHONY VAN DYCK. Canvas, $25\frac{1}{2} \times 29\frac{1}{2}$ inches. Lent by the MARQUESS OF NORTH-AMPTON.

GEORGE VILLIERS, first Duke of Buckingham, K.G., was born at Brooksby in Leicestershire, and he was the favourite of both James I and Charles I. He filled many of the highest offices at Court, and was the chief dispenser of royal patronage. He was assassinated by Felton, at Portsmouth, August, 1628, being then but thirty-six, and was buried in Westminster Abbey.

THE ALCHYMIST.

By DAVID TENIERS THE YOUNGER. Panel 15½ × 24 inches. Lent by CHARLES MORRISON, ESQ.

114.

INTERIOR OF A CHURCH.

By PETER NEEFS. Panel 12 x 18½ inches. Lent by MRS. BISCHOFFSHEIM.

115.

PORTRAIT OF A LADY IN A BLUE SATIN DRESS.

By GONZALES COQUES. Copper 14 × 11½ inches. Lent by WILLIAM HARVEY, ESQ. Formerly in the Collection of Mr. W. Cooper-Cooper.

Gonzales Coques, or Coex, was born at Antwerp in 1618. He received his education from Peter Brueghel (the third painter of that name), and from David Rychaert, whose daughter he married. He entered the Guild of Painters in 1640-41, and twice served as Dean. His first subjects were interiors, but hearing of the reputation made by van Dyck in portraiture, he was inspired to distinguish himself in the same way, though on a different scale. His success was great, and his small heads were much esteemed. He is sometimes called the "Little van Dyck." His compositions are few in number, and it is probable

that he was rich, and painted more for pleasure than gain, though this is only supposition. He died at Antwerp in 1684.

116.

ABRAHAM AND MELCHISEDECH.

By PETER PAUL RUBENS. Panel, $26\frac{1}{4} \times 32\frac{1}{4}$ inches. Lent by the EARL OF NORTHBROOK. Formerly in the Collections of M. Julienne, Paris; Lord John Trevor's widow; Lady Stepney; the Hon. Lady Stuart; and Sir Thomas Baring. *Vide* Smith's "Catalogue Raisonné," Vol. II, No. 641, in which it is termed "a finished study of superlative excellence for the large picture in the collection of Earl Grosvenor."

A COMPOSITION of twenty figures, in the centre of which Abraham, bareheaded, in armour, and wearing a crimson mantle, is advancing up a step to Melchisedech, who presents him with two loaves. Melchisedech is in a yellow robe with ermine, and sumptuous train held by a page. Close to him are two persons distributing bread to some soldiers. In the immediate foreground, to the right, are two men with jars of wine. Three cherubs are attaching drapery to some pillars which support a cornice, one end of the drapery hanging down on the left and lying on the pavement across the front.

THE PROCESSION OF THE ORDER OF THE GARTER.

By ANTHONY VAN DYCK. Panel 11 × 51½ inches. Painted 1639. Lent by the DUKE OF RUTLAND, K.G. Formerly in the possession of King Charles I, Sir Peter Lely, Lord Northington, and Sir Joshua Reynolds.

T was van Dyck himself who proposed to King Charles I, through his friend Sir Kenelm Digby, to embellish the walls of the Banqueting House at Whitehall with a series of paintings illustrative of the history and procession of the Order of the Garter, but in consequence of the political troubles which overtook that monarch the commission was never actually given, and the idea went no further than the execution of the present sketch, which is in oils, in umber, touched with white. The colonnade background was designed, it is said, by Inigo Jones, and the statues in the niches of the portico were to have represented the Kings of England. Charles I is naturally introduced as the monarch, walking beneath the canopy, while Queen Henrietta Maria is seen, with the ladies of her court, in the upper gallery. The designs would have included, beyond the one now exhibited, the Coronation of the King, the Inauguration of the Order by Edward III, and the Royal Banquet on St. George's Day, and would have been carried out in tapestry. The ceiling had already been decorated by Rubens, in 1635, with paintings on canvas, representing the apotheosis of King James I. It is said that van Dyck required 13,000 crowns for the designs

alone, the whole expense of the completed series being calculated at £80,000; and that the painter was vexed at the refusal of the King to carry out the scheme.

Engraved in facsimile in 1782 by Richard

Cooper.

118.

SKETCH FOR THE HALT OF A HAWKING PARTY.

By SIR ANTHONY VAN DYCK. Panel 14 × 20 inches. Lent by CHARLES T. D. CREWS, ESQ. Smith, Vol. III, No. 368.

119.

THE HUSTLECAP.

By DAVID TENIERS THE YOUNGER. Panel, oval, 13 × 9½ inches. Lent by WILLIAM HARVEY, ESQ. Formerly in the Collection of the Duchesse du Barri. Smith's "Catalogue Raisonné," Supplement, No. 138.

THREE men drinking are introduced, one of whom, an old man, seated, is shaking with both hands the contents of his hat. The expression on his face excites the laughter of his companion, on the far side of a tub table, who sits with a jug in one hand and a pipe in the other. The third person stands behind filling his pipe.

THE SMOKER ASLEEP.

By DAVID TENIERS THE YOUNGER. Panel, 12½ × 9½ inches. Lent by SIR CHARLES TURNER, G.C.E.I.

121.

THE MADONNA AND CHILD.

By PETER PAUL RUBENS. Panel, 29 x 24½ inches. Lent by J. HANSON WALKER, ESQ. Formerly in the Collection of Mr. James Fenton.

122.

INTERIOR OF A STABLE.

By DAVID TENIERS THE YOUNGER. Panel 15 x 25 inches. Lent by CHARLES MORRISON, ESQ.

GALLERY III.

123.

MY HEART WEEPS OVER THE PAST.

By FERNAND KHNOPFF. Paper 20 × 12 inches. Lent by M. GEORGES HULIN.

FERNAND KHNOPFF, living painter, was born at Grembergen, in 1858, and resides in Brussels.

124.

ISOLT, IN TRISTAN AND ISOLT. A STUDY.

By FERNAND KHNOPFF. Paper 4 × 8½ inches. Lent by THE ARTIST.

125.

STUDY FOR "LES CARESSES."

By FERNAND KHNOPFF. Paper 6½ inches, circular. Lent by THE ARTIST.

126.

THE BLUE WING.

By FERNAND KHNOPFF. Canvas 34½ × 11 inches. Wax and water-colour. Lent by THE ARTIST.

INCENSE.

By FERNAND KHNOPFF. Canvas 33½ × 19½ inches. Crayon. Lent by THE ARTIST.

128.

THE SECRET.

By FERNAND KHNOPFF. Canvas 19 inches, circular. Wax and Water-colour. Lent by THE ARTIST.

The picture below represents the place of the secret.

129.

ART AND LIBERTY.

By LOUIS GALLIAT. Panel 10 x 7½ inches. Painted 1849. Lent by M. CHARLES LÉON CARDON.

The larger version (56×42 inches) is in the Royal Museum at Brussels.

130.

PORTRAIT OF SARAH BERNHARDT.

By JAN VAN BEERS. Panel 15 × 11 inches. Lent by the PRESIDENT AND COUNCIL OF THE ROYAL MUSEUM, BRUSSELS.

LANDSCAPE AND CATTLE.

By LOUIS ROBBE. Panel, 8 × 10½ inches. Lent by HERMANN STERNBERG, ESQ.

Louis Robbe, animal painter, was born at Courtrai, and died in Brussels in 1887, at the age of eighty-one. He studied at the Academy at Courtrai; established himself in Brussels in 1840. Examples of his work are in the Brussels and other Belgian Museums. Joseph Stevens was one of his pupils.

132.

ST. ANTHONY AND THE QUEEN OF SHEBA.

By FERNAND KHNOPFF. Paper 33½ × 33½ inches. Lent by THE ARTIST.

THIS beautiful conception was inspired by Gustave Flaubert's "Salammbô." Standing motionless, in an attitude to all appearance defenceless, the saint encounters the dangerous beauty of the queenly temptress. Not the shining garment which envelopes her form, nor the glittering crown which denotes her queenship can vie with her eyes, which gaze into those of the saint with a seductive power which hitherto has known naught but conquest. The drama lies in the two pairs of eyes meeting in this deep and profound solitude—a solitude indicated by the intensity of the darkness which surrounds them, from which, nevertheless, shine out, here and there, the sparkle of precious stones.

"Veux-tu le bouclier de Dgran-ben-Dgran, celui qui a bâti les Pyramides? le voila. J'ai des trésors

enfermés dans des galeries, où l'on se perd comme dans un bois. J'ai des palais d'été au treillage de roseaux, et des palais d'hiver en marbe noir. . . Oh! si tu voulais!"

133.

COAST SCENE.

By LOUIS ARTAN. Canvas 10 × 20 inches. Lent Lent by MADAME Vve. J. CARDON.

134.

COQUETTERIE.

By FLORENT WILLEMS. Canvas 18 × 15 inches. Lent by the MUSÉE COMMUNAL, BRUGES. Painted 1854. Presented to the Museum at Bruges in 1905, by the Société des Amis des Musées de Bruges.

FLORENT WILLEMS, living painter, was born at Liège, in 1823. Examples of his work are in the Museums of Brussels, Antwerp, and Liège.

135.

LANDSCAPE.

By François Lamorinière. Panel, 101/4 × 121/4 inches. Lent by M. A. BEERNAERT.

136.

A SHEPHERDESS OF THE TIME OF LOUIS XV.

By JAN VAN BEERS. Panel, 12 × 8½ inches. Lent by M. H. SPIELMANN, ESQ.

JAN VAN BEERS, living painter, was born at Antwerp in 1855.

TWO DOGS.

By JOSEPH STEVENS. Canvas 22 1/2 × 28 inches. by MADAME Vve. J. CARDON.

Joseph Stevens, animal painter, was born at Brussels, and died there in 1892, at the age of seventy-three. Pupil of Louis Robbe, influenced by Descamps. Examples of his work are in the Museums of Brussels, Antwerp, and Rouen.

138.

ST. LUKE.

By BARON HENRI LEYS. Panel 191/2 × 81/2 inches. Lent by MADAME Vve. J. CARDON.

139.

THE COLLECTOR OF ENGRAVINGS.

By FLORENT WILLEMS. Canvas 24 x inches. Lent by the PRESIDENT AND COUN-CIL OF THE ROYAL MUSEUM, BRUSSELS.

1824-195

140.

THE LESSON OF A FOOL. CHILDHOOD OF CHARLES V.

By WILLEM GEETS. Panel 29½ × 43 inches. Lent by SIR JOHN HOLDER, BART.

140A.

INTERIOR OF THE CHURCH OF ST. PIERRE, AT LOUVAIN.

By ALFRED DELAUNOIS. Canvas × inches.

Lent by

Alfred Delaunois, living painter, was born at Brussels in 1876, and now resides there. Examples of his work are in the Brussels and other Belgian Museums.

141.

THE BLACKSMITH.

By CONSTANTIN MEUNIER. Canvas 21½ × 15½ inches. Lent by MADAME Vve. MARLIER.

Constantin Meunier, painter and sculptor, was born at Etterbeck-lez-Bruxelles, and died at Ixelles-lez-Bruxelles in 1905, at the age of seventy-four. He was a pupil of his brother, Jean Baptiste Meunier, and of Navez and Fraikin. Examples of his work are in the Museums of Brussels, Antwerp, and of most of the European galleries.

142.

LIFE'S FRAILTY.

By THEOPHILE LYBAERT. Panel 44 × 21½ inches. Lent by THE ARTIST. Exhibited at the Royal Academy, 1903.

THEOPHILE LYBAERT, living painter, was born at Ghent in 1848, and at present resides there. Examples of his work are in the Brussels and other Belgian Museums.

SUNDAY MORNING IN WINTER.

By FELIX DE VIGNE. Canvas 32 × 48 inches. Painted 1860. Lent by the PRESIDENT AND DIRECTORATE OF THE ROYAL MUSEUM, BRUSSELS.

FELIX DE VIGNE was born at Ghent, and died, in 1862, at the age of fifty-six. Examples of his work are in the Museums of Brussels and Ghent.

143A.

THE SMITHY AT CHAMPIGNY.

By JOSEPH STEVENS. Canvas, × inches. Lent by M. MARLIER.

144.

THE FIRSTBORN.

By JOSEPH L. DYCKMANS. Canvas 20 × 15 inches. Painted 1881. Lent by JAMES BIGGS, ESQ.

Joseph Laurent Dyckmans, genre painter, was born at Lierre, and died at Antwerp, in 1888, at the age of seventy-seven. Pupil of the Lierre Academy, and of Baron Wappers at Antwerp. Professor of the Antwerp Academy. He is represented in the Antwerp Museum. His picture, "The Blind Beggar," is well known in this country, and is in the National Gallery of British Art.

CHARITY.

By CHARLES DE GROUX. Canvas 26 x 20½ inches. Lent by M. ÉMILE ROSSEL.

CHARLES DE GROUX, historical and genre painter, was born at Comines, in France, and died at Brussels in 1870, at the age of forty-five. Pupil of François Joseph Navez, and studied at Dusseldorf. Examples of his work are in the Museums of Brussels and Antwerp.

146.

STILL LIFE.

By LOUIS DUBOIS. Canvas 26 × 32 inches. From the Collection of the late M. EUGENE MARLIER.

Louis Dubois, painter of portraits, animals, landscape, and still-life, was born in Brussels, and died there in 1880, at the age of fifty. Pupil of Couture in Paris, and influenced by Gustave Courbet. One of the founders of the Société des Beaux Arts. He is represented in the Brussels and other Belgian Museums.

147.

A SNOW EFFECT.

By LOUIS ARTAN. Canvas, 42½ × 72 inches. Lent by M. ANDRÉ TOISSAINT.

148.

SHEEP.

By EUGENE VERBOECKHOVEN. Canvas 20 × 28 inches. Lent by JOHN BRINTON, ESQ., J.P.

THE JEWEL MERCHANT.

By JEAN BAPTISTE MADOU. Canvas, 20 × 24 inches. Lent by HERMANN STERNBERG, ESQ.

JEAN BAPTISTE MADOU, genre painter, water-colour painter, and engraver; was born at Brussels, and died at St. Josse-ten-Noode-lez-Bruxelles, in 1877, at the age of eighty-one. He studied at the Brussels Academy, and with P. S. François. He was President of the Belgian Society of Water-Colours, and examples of his work are in the Museums of Brussels and Antwerp.

150.

THE KISSED HAND.

By FLORENT WILLEMS. Panel, $36\frac{1}{2} \times 29$ inches. Lent by MADAME Vve. J. CARDON.

151.

IN THE BARGE.

By CHARLES MERTENS. Panel, 14 × 18 inches. Lent by THE ARTIST.

152.

THE INTRUDER.

By JOSEPH STEVENS. Canvas 26 × 31 inches. Lent by M. ALBERT SARENS.

153.

UNE ÂME EXPANSIVE.

By JEAN BAPTISTE MADOU. Panel, 10 × 14 inches. Lent by MADAME VVe. J. CARDON.

THE EVENING OF LIFE.

By théophile lybaert. Panel 44 × 22 inches. Lent by the EARL OF CARYSFORT, K.P. Exhibited at the Royal Academy, 1901.

155.

TWILIGHT.

By CHARLES MERTENS. Panel 10 × 15 inches. Lent by THE ARTIST.

156.

AFTER THE WEDDING.

By WILLEM LINNIG, JUN. Panel 29 × 43 inches. Lent by M. ALBERT PASSEN-BRONDER.

WILLEM LINNIG, JUN., was born at Antwerp, and died there in 1890, at the age of 41. Pupil of his father, Willem Linnig, Sen., and of the Antwerp Academy. Professor at the School of Fine Arts at Weimar.

157.

THE TRICKSTER.

By WILLEM LINNIG, JUN. Panel 18½ × 26 inches. Lent by M. ALBERT PASSEN-BRONDER.

THE SOOTHSAYER.

By WILLEM LINNIG, JUN. Panel 41 × 51 inches. Lent by M. ALBERT PASSEN-BRONDER.

159.

THE TEMPTATION OF ST. ANTHONY.

By WILLEM LINNIG, JUN. Panel 29 × 24 inches. Lent by M. ALBERT PASSEN-BRONDER.

160.

RABELAIS.

By WILLEM LINNIG, JUN. Panel 18½ × 26 inches. Lent by M. ALBERT PASSEN-BRONDER.

161.

MARTIN LUTHER READING THE BIBLE TO HIS COMPANIONS.

By BARON HENRI LEYS. Canvas 28 × 4.2 inches. Lent by SIR CUTHBERT QUILTER, BART.

THE DECLARATION.

By BARON HENRI LEYS. Panel 20½ × 15½ inches. Lent by MADAME Vve. J. CARDON.

BARON HENRI LEYS, historical painter, was born at Antwerp, and died there in 1869 at the age of fifty-four. Pupil of Baron Gustave Wappers. Henri de Braekeleer, his nephew, studied under him. Decorative paintings by him are in the Hotel de Ville, Antwerp, and examples of his work are in the Museums of Brussels, Antwerp, Bruges, and Lierre.

163-4.
TWO ETCHINGS.
By W. LINNIG, JUN.

165. HJALMAR.

By CHARLES DOUDELET. Paper, 19½ × 23½ inches. Lent by M. ANDRÉ TOUSSAINT.

Charles Doudelet was born at Lille, of Belgian parents, in 1861, and has studied in no school.

166.

TWO PEN AND INK DRAWINGS. By W. LINNIG, JUN.

167. SEVEN ETCHINGS. By W. LINNIG, JUN.

GALLERY IV.

(4)

168.

THE MILL AT BEVERLOO.

By THÉODORE FOURMOIS. Canvas, 32 × 45 inches. Lent by M. DU TOICT.

THEODORE FOURNOIS, landscape painter, was born at Presles, Hainault, and died in Brussels in 1871, at the age of fifty-seven. Examples of his work are in the Museums of Brussels and Antwerp.

169.

AMID THE ROSES.

By Léon Frederic. Canvas, 40 × 26 inches. Lent by M. GEORGES HULIN.

Léon Frederic, living painter, was born at Brussels in 1856. Examples of his work are in the Brussels and other Belgian Museums.

170.

THE RED COW.

By HIPPOLYTE BOULENGER. Panel, $16\frac{1}{2} \times 24$ inches. Lent by M. VAN DEN NEST.

HIPPOLYTE BOULENGER was born at Tournai in 1837, and died at Brussels at the age of thirty-seven. He was a student of the Brussels Academy. Decorative painting occupied him at first, but he ultimately became devoted to landscape, both in oil and water-colour. He was the chief of the "Tervueren" School. Examples of his work are in the Brussels and other Belgian Museums.

ROSES.

By HUBERT BELLIS. Canvas, 24 × 20 inches. Lent by M. LE. DR. HICGUET.

Hubert Bellis, painter of flowers and still life, was born at Brussels, and died at Schaerbeek-lez-Bruxelles in 1885, at the age of fifty-four. Pupil of the Brussels Academy. Examples of his work are in the Museums of Brussels and Liège.

172.

A FLOCK OF SHEEP ON THE BANKS OF THE ESCAUT.

By EUGÈNE VERBOECKHOVEN. Canvas, $63\frac{1}{2} \times 113\frac{1}{2}$ inches. Painted 1874. Lent by ERNEST W. BEARD, ESQ.

EUGÈNE VERBOECKHOVEN, animal and landscape painter, was born at Warneton, and died at Brussels in 1881, at the age of eighty-two. He studied with Voituron at Ghent. Director-General of the Brussels Museums in 1830. Examples of his work are in the Museums of Brussels, Antwerp, and Liège.

173.

THE RETURN FROM THE TIGER-HUNT.

By JEAN ROBIE. Panel 28 × 41 inches. Painted 1853. Lent by the PRESIDENT AND DIRECTORATE OF THE ROYAL MUSEUM, BRUSSELS

JEAN BAPTISTE ROBIE, who excelled in the painting of flowers and fruit, was born at Brussels in 1821. Examples of his work are in the Ghent and other Belgian Museums.

PORTRAIT OF MONS. J. C.

By LIÉVIN DE WINNE. Canvas 32 × 27 inches. Lent by MADAME vve. J. CARDON.

175.

HOMAGE RENDERED TO THE INFANT CHARLES THE FIFTH.

By ALBERT DE VRIENDT. Canvas 75 × 119½ inches. Lent by the PRESIDENT AND DIRECTORATE OF THE BRUSSELS MUSEUM.

CHARLES was born at Ghent in February, 1500, and baptised in the Cathedral Church of St. Bavon at Ghent. The picture exhibits, with great faithfulness, the local types of the people, more particularly on the right, where a group of the City's Municipal authorities have entered with costly gifts. He succeeded the profligate Philip the Fair in 1506, and became Charles II of Holland, and, later, Charles V, King of Spain, Sicily, and Jerusalem, Emperor of Germany, Dominator in Asia and Africa, and autocrat of half the world. He was destined to bring terror and misfortune to the Netherlands. He endeavoured to force into discordant union two nations separated by geography, history, customs, and laws. union of no two countries could be less likely to prove advantageous or agreeable than that of Spain and the Netherlands. He was forty years of age when he inflicted on the city of Ghent that tremendous punishment for its resistance to the grant of a subsidy he required,

and which, as Motley writes, "nearly crushed the life out of it for ever." In return for their wasted treasure and constant obedience, he put into operation in the Netherlands the Edict of Worms and introduced the terrible papal Inquisition. For this his name deserves to be handed down to eternal infamy, not only in the Netherlands, but in every land where political or religious freedom is cherished. To eradicate these institutions, after they had been further fos-tered by his successor, Philip II, was the work of an eighty years' war. He abdicated in favour of his son Philip in 1555, but in his retirement his thoughts were never diverted from politics. He sternly rebuked himself for having omitted to put Martin Luther to death at the time when he had him in his power, and was continually issuing fierce instructions to his son to hasten the execution of all heretics, and to more widely employ the awful functions of the Inquisition. He died in September, 1558.

ALBERT DE VRIENDT, historical painter, was born at Ghent, and died at Antwerp in 1900, at the age of fifty-seven. Professor of the Higher Institute at Antwerp, and Director of the Antwerp Academy. His mural paintings adorn the Palais de Justice of Furnes, the Christus Kirche at Antwerp, and the Hotel de Ville at Bruges. The Museums of Brussels, Antwerp, Liège, and Mons possess examples of his work.

176.

A CALM.

By PAUL JEAN CLAYS. Canvas, 28 × 40 inches. Lent by MRS. WOOSNAM.

PAUL JEAN CLAYS, marine painter, was born at Bruges, and died, in 1900, at the age of eighty-one.

Pupil of Théodore Gudin in Paris. His works are in the Museums of Brussels, Antwerp, Bruges, Ghent, and Liège.

177.

LE MAT DE COCAGNE.

By LOUIS ARTAN. Canvas, $40\frac{1}{2} \times 34\frac{1}{2}$ inches. Lent by M. ANDRÉ TOISSAINT.

(For Note of the painter's life see No. 82.)

178.

A MARTYR OF THE SIXTEENTH CENTURY.

By PROFESSOR WILLEM GEETS. Canvas, 71 x 102 inches. Painted 1883. Lent by the CORPORATION OF BIRMINGHAM, to whom it was presented by the Right Hon. William Kenrick, P.C.

N the registry of the Cathedral at Ghent it is recorded that, in 1526, Charles V being then on the throne (see Nos. and girl named Jeannette de Santhove was buried alive at Malines. She was brought from her native village of Santhove, about twelve miles from Antwerp, to the City of Malines, to be tried for her Lutheran principles. She received her cruel sentence unmoved, and is now being taken to the spot where it is to be carried out. Inflexible in her belief, she turns steadfastly away from the exhortations of the priest who walks beside her. The melancholy chanting of those who follow her has no more effect in shaking her than the terrible individuals who precede her, one of whom has an axe to open

the ground and a cord with which to tightly bind the frail limbs, while another carries a spade for the digging of the grave. The stout figure in red is the officer who has the victim in charge, and the cord around her neck is attached to his wrist.

179.

THE MADNESS OF HUGO VANDER GOES.

By EMILE WANTERS. Canvas 24 × 36 inches-Lent by M. PHILIPPSON.

180.

THE BRIDGE OF LOVE.

By ADOLPHE DILLENS. Panel, 32 × 25½ inches. Lent by MADAME Vve. J. CARDON.

ADOLPHE DILLENS, genre painter, was born at Ghent, and died at Ixelles-lez-Bruxelles in 1877, at the age of fifty-three. He studied under his father, H. Dilleus, and examples of his work are in the Museums of Brussels and Courtrai.

181.

PASTURAGE IN SHADOW.

By FRANÇOIS DE LAMORINIÈRE. Panel, 52 x 42 inches. Lent by MADAME ALBERT THYS.

François de Lamorinière, landscape painter, living, was born at Antwerp in 1828. Studied with Jacques Jacobs, and at the Antwerp Academy. Examples of his work are in the Museums of Brussels, Antwerp, and Liège.

PORTRAIT OF ÉMILE SACRÉ, PAINTER.

By ALFRED CLUYSENAAR. Canvas 39 × 31 inches. From the Collection of the late M. EUGENE MARLIER.

ALFRED CLUYSENAAR, portrait, historical, and genre painter, was born at Brussels and died at St. Gilles-lez-Bruxelles in 1902, at the age of sixty-five. Pupil of Navez in Brussels, and of Leon Cogniet in Paris. Professor at the Higher Institute of Fine Arts at Antwerp, and Director of the School of Design at St. Gilles. His decorative painting is seen in the Ghent University, and in the Hotel de Ville at Brussels. He is also represented by pictures in the Brussels and other Belgian Museums.

183.

WITHIN THE WALLS OF ANTWERP IN 1530.

By CHARLES BOOM. Canvas 56 × 94 inches. Lent by the PRESIDENT AND DIRECTORATE OF THE ANTWERP MUSEUM.

184.

THE VISITOR.

By JAMES ENSOR. Canvas, 43 × 53 inches. Lent by THE ARTIST.

ROSITA.

By EDOUARD AGNEESSENS. Canvas 20 x 16 inches. Lent by M. LUCIEN SOLVAY.

186.

AT THE THEATRE.

By EDOUARD AGNEESSENS. Canvas, 18 × 15 inches. Lent by MDLLE. AGNEESSENS.

187.

THE BRUSSELS GUILD OF MARKSMEN PAYING THE LAST HONOURS TO COUNTS EGMONT AND HORN.

By LOUIS GALLAIT. Canvas 50 × 70 inches. Lent by MESSRS. LEFEVRE. Formerly in the Collection of M. Eugene Gambart. A larger version is in the possession of the City of Tournai, and a smaller one in the Antwerp Museum.

L AMORAL, Count of Egmont, and Philip Montmorency, Count of Horn, were beheaded at Brussels on the 5th June, 1568, by order of the Duke of Alva, Governor-General of the Netherlands, and under a warrant signed by Philip II of Spain. They were both prominent historical figures in the stormiest times the Netherlands have ever seen. Both had been loyal servants of Philip, and Egmont had proved himself a brilliant soldier in times of

stress and difficulty, but both became victims to the barbarous tyranny and jealousy of Alva.

Egmont, as J. L. Motley says, was the flower of Flemish chivalry, a lineal descendant of ancient Frisian kings, distinguished for his bravery in many fields, and the hero in particular of two remarkable victories for Philip, which made the name of Egmont "like the sound of a trumpet throughout the whole country." He was tall, always magnificent in costume, with dark flowing hair, slight moustache, and features of almost feminine delicacy. The Count of Horn was of bold, sullen face, with fanshaped beard; brave, honest, discontented, and quarrelsome.

From the graves of these illustrious victims, around whom are grouped in the picture those who loved and revered them, sprang a more intense hatred for the Duke of Alva than had before existed, and a greater abhorrence of the cruelty and enormities of his rule, which was destined, alas, to continue for yet another five years, when (1573) Philip recalled him to Madrid.

Egmont was only forty-six at the date of his execution.

Louis Gallait, historical and portrait painter, was born at Tournai, and died at Brussels in 1887, at the age of seventy seven. Pupil of D'Hennequin and of the Tournai Academy, of which he was later the Director. He was also painter to the King of the Belgians. Examples of his work are in the Museums of Brussels, Antwerp, Tournai, Liège, and Ghent,

MY STUDIO ON THE PENNE.

By LOUIS ARTAN. Canvas 59 × 100 inches. Lent by M. AMBROISE DELACRE.

Louis Artan, marine painter, was born at the Hague, and died at Nieuport in 1890, at the age of fifty-three. He studied first with H. Marcette at Spa, and then with Louis Dubois at Brussels. He was one of the founders of the Société des Beaux Arts. Examples of his work are in the Museums of Brussels and Antwerp.

189.

A YOUNG WOMAN WITH A FAN.

By EMILE SACRÉ. Canvas 22½ × 18½ inches. Lent by M. AUGUSTE MAQUET.

EMILE SACRÉ was a genre and portrait painter, and died at Brussels in 1882, at the age of thirty-eight. He was a pupil of Alfred Chuysenaar, and is represented in the Brussels and other Belgian Museums. (See No. 89.)

190.

PORTRAIT OF A CHILD.

By CONSTANTIN MEUNIER. Canvas 20 × 16 inches. Lent by M. VAN DEN NEST.

THE RETURN OF THE MENDICANTS.

By JOSEPH THEODORE COOSEMANS. Canvas, 48 × 79 inches. Lent by M. E. VERLANT.

Joseph Coosemans, landscape painter, was born at Brussels, and died there in 1904, at the age of seventy-six. Pupil of Boulanger, and one of the members of the School of Teroneren. He is represented in the Museums of Brussels, Antwerp, Ghent, Bruges, Liège, and Louvain.

192.

THE SUN IN JUNE.

By EMILE CLAUS. Canvas, 53 × 56 inches. Lent by THE ARTIST.

193.

PORTRAIT OF M. ISIDORE VERHEYDEN, LANDSCAPE PAINTER.

By EDOUARD AGNEESSENS. Canvas 39½ × 43 inches. Lent by the PRESIDENT AND DIRECTORATE OF THE BRUSSELS MUSEUM.

EDOUARD AGNEESSENS, portrait painter, was born in Brussels, and died there in 1885, at the age of forty-three. He studied at the Brussels Academy and with Jean Portaels. Examples of his work figure in the Brussels Museum and in the Museums of Antwerp, Ghent, and Courtrai.

LA FAUNESSE.

By CAMILLE VAN CAMP. Canvas, 41½ × 75 inches. Lent by the BURGOMASTER AND ALDERMEN OF NAMUR.

CAMILLE VAN CAMP was born at Tongres, and died at Montreux, in Switzerland, in 1891, at the age of fifty-seven. Examples of his work are in the Brussels and other Belgian Museums.

195.

THE PROMENADE ON THE WALLS.

By BARON HENRI LEYS. Canvas, 32 × 51 inches. Lent by H.M. THE KING OF THE BELGIANS. Formerly in the Collection of the Duke of Brabant.

196.

THE PORTRESS.

By HENRI DE BRAEKELEER. Panel 41½ × 31½ inches. Lent by MADAME Vve. COUTEAUX.

197.

LA MAISON HYDRAULIQUE, ANVERS.

By HENRI DE BRAEKELEER. Canvas 32½ × 26 inches. From the Collection of the late M. EUGENE MARLIER.

HENRI DE BRAEKELEER, genre painter and painter of interiors, was born at Antwerp, and died there in 1888, at the age of forty-eight. He was the son of

the painter Ferdinand de Braekeleer, and a pupil of Baron Leys. Examples of his work are in the Museums of Brussels and Antwerp.

198.

PROPERTIES OF THE STUDIO.

By HENRI DE BRAEKELEER. Canvas, 15 × 21 inches. Lent by M. GEORGES LEQUIME.

199.

HALL OF THE BREWERS' HOUSE, ANTWERP.

By HENRI BRAEKELLER. Panel 14 × 12 inches. From the Collection of the late M. EUGENE MARLIER.

200.

A GIRL READING.

By HENRI DE BRAEKELEER. Canvas 30 × 24½ inches. Lent by M. VAN DEN NEST.

201.

ANTWERP.

By HENRI DE BRAEKELEER. Canvas, 35 × 27 inches. Lent by H.M. THE KING OF THE BELGIANS.

PORTRAIT OF M. VINCOTTE.

By JACQUES DE LALAING. Canvas $89 \times 62\frac{1}{2}$ inches. Lent by M. VINCOTTE.

COUNT JACQUES DE LALAING, living painter, was born in London in 1858. Examples of his work are in the Museums of Brussels and Ghent.

203.

THE VISIT.

By Alfred Stevens. Canvas $29\frac{1}{2} \times 24$ inches. Lent by MADAME Vve. J. CARDON.

ALFRED STEVENS, genre painter, was born at Brussels in 1823, and still lives in Paris. Pupil of François Joseph Navez and of Roqueplan, in Paris. Examples of his work are in the Museums of Brussels and Antwerp.

204.

L'ACCOUCHÉE.

By ALFRED STEVENS. Panel 17½ × 22 inches. Lent by MADAME A. DE BAUER.

205.

THE LADY IN GREY.

By ALFRED STEVENS. Canvas 20½ × 16 inches. Lent by M. GEORGES LEQUIME.

206.

FEDORA.

By ALFRED STEVENS. Canvas 45 × 34 inches. Lent by M. ALBERT SARENS.

A YOUNG GIRL READING.

By Alfred Stevens. Canvas $18\frac{1}{4} \times 15$ inches. Lent by PRINCE CHARLES DE LIGNE.

208.

By VICTOR GILSOUL. Canvas \times inches. Lent by the ARTIST.

VICTOR GILSOUL, living painter, was born at Brussels, in 1867, and now resides there. Examples of his work are in the Museum of Brussels and other Belgian galleries.

209.

LEOPOLD I, KING OF THE BELGIANS.

By LIÉVIN DE WINNE. Panel 14 × 10 inches. Lent by MADAME vve. J. CARDON.

LIÉVIN DE WINNE, portrait painter, was born at Ghent, and died at Brussels in 1880, at the age of fifty-nine. Examples of his work are in the museums of Brussels and Ghent, and other Belgian galleries.

210.

THE MODEL.

By ALFRED STEVENS. Canvas 29 × 21 inches. From the Collection of the late M. EUGENE MARLIER.

2 I I.

ARCHERY.

By BARON HENRI LEYS. Canvas, 24 × 32 inches. Lent by MISS PHILIPSON.

212.

TWO HORSES IN A PASTURAGE.

By ALFRED VERWÉE. Panel 20½ × 15½ inches. Lent by MADAME Vve. CARDON.

ALFRED VERWÉE, animal and landscape painter, was born at Brussels, and died at Schaerbeek-lez-Bruxelles in 1895, at the age of fifty-seven. Pupil of his father and a follower of Verboeekhoven. Examples of his work are in the Museums of Brussels, Antwerp, and Liège.

213.

INDIA IN PARIS.

By ALFRED STEVENS. Canvas, $32\frac{1}{2} \times 22$ inches. Lent by M. SCHLEISINGER.

214.

THE INUNDATION.

By EMILE CLAUS. Canvas, 20 × 38 inches. Lent from the collection of the late EUGENE MARLIER.

LES ÉTANGS DU MOULIN GRIS À LA HULPE.

By HIPPOLYTE BOULENGER. Canvas, 45 × 66 inches. Lent by MADAME VAN CAMP.

216.

THE DEFENCE. THE BURGO-MASTER, VAN URSELE, GIVING UP TO THE ALDERMAN, VAN SPANGEN, THE COMMAND OF THE GARDE BOURGEOISE, IN

By BARON HENRI LEYS. Canvas, × inches. Lent by MADAME Vve. COUTEAUX.

THE incident depicted is intended to show the right of the Burgomasters to call out the civic guard when they deemed it necessary.

In 1542 Francis I of France, and Charles V were again at war, and attacks were directed at Charles' Netherlandish frontiers. Martin van Rossem, with a motley force, harried Brabant, and arrived eventually at the walls of Antwerp. The scene in the picture is the Grand Place of that city, and Lancelot van Ursele, the Burgomaster, in view of the danger in which the city stands, is addressing the armed guilds and exhorting them to a vigorous defence. Charles V had authorised the Sheriff, van Spangen, to take command of this force, and, by so doing, the city was saved the horrors of an assault.

217

A NEWFOUNDLAND DOG.

By EUGENE VERBOECKHOVEN. Canvas 50½ x 75 inches. Lent by E. VERBOECKHOVEN, ESQ.

218

ANIMALS RESTING.

By Alfred Verwee. Canvas, 50 × 67½ inches. Lent by M. P. DU TOICT.

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